



William S. Hart

IN

"Tumbleweeds"

*Story by Hal G. Ederts · Adapted for the Screen
by C. Gardner Sullivan · Directed by*

King Baggot

Exhibitors Campaign Book

This book outlines publicity, advertising and exploitation matter that will enable any exhibitor, in any sized city, to put this "William S. Hart" feature over to big box-office results. There are many newspaper stories, one, two and three column advertising cuts, one, two and three column scene cuts for newspaper use, reproductions of the lithograph posters, the lobby display cards and slides and special advertising.

The Cast

Don Carver....*William S. Hart*
 Molly Lassiter,
 Barbara Bedford
 Kentucky Rose,
 Lucien Littlefield
 Noll Lassiter..*J. Gordon Russell*
 Bill Freel....*Richard R. Neill*
 Bart Lassiter....*Jack Murphy*
 Mrs. Riley....*Lillian Leighton*
 Old Woman....*Gertrude Claire*
 Old Man.....*George Marion*
 Major Cavalry,
 Capt. T. E. Duncan
 Hinman, Box K Ranch
 James Gordon
 Hotel Proprietor..*Fred Gamble*
 Riley Boy.....*Turner Savage*
 Hicks*Monte Collins*



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THE STORY

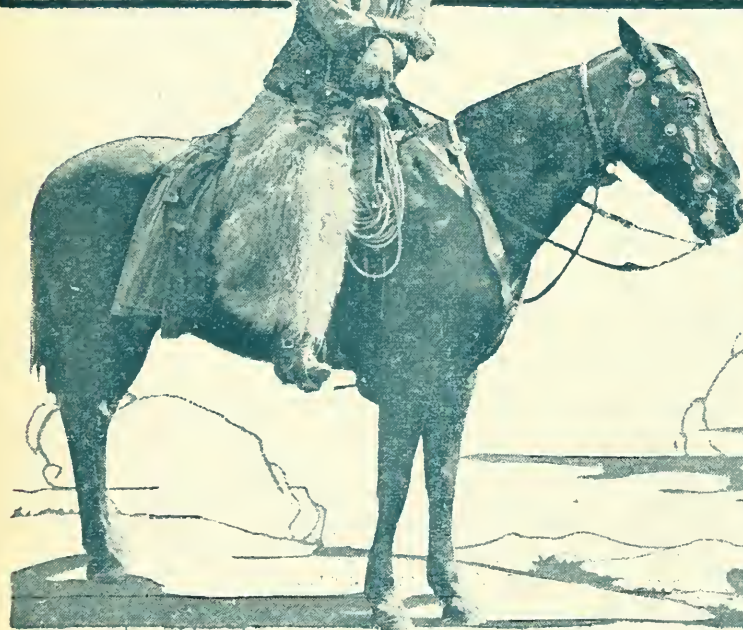
"Tumbleweeds" is not merely a "Western" picture; not just a cowboy film—but a vividly realistic and tremendously human heart story of the West by the one screen star who knows that vast region, knows its people and their ways, knows the code of the cowboy and the cattleman of the period.

"Tumbleweeds" presents a graphic and dynamic camera story of the greatest land rush in the history of the West—when the United States government threw open to homestead the 12,000 square miles of virgin prairie in the Cherokee Indian strip between Kansas and Oklahoma.

Thousands joined in this madly wild stampede for home sites, and the "rush" is pictured by William S. Hart with absolute fidelity and historical accuracy.

"History told in heart throbs," was the comment of a noted motion picture critic when he saw this new William S. Hart picture while it was being edited and titled.

The picture gets its name from a weed that sprouted apparently from nowhere immediately after the prairie sod of the middle western states was turned over the homesteader's plow. This weed grew rapidly into a great hemisphere of spiny foliage, its flat side on the ground, and its huge oval, sometimes four feet tall, resting in a broad circle on the earth. Nature caused the root to decay as the millions of seeds ripened, and at the first strong wind of autumn the weeds fetched loose from their moorings and went rolling and tumbling across the prairie like a great ball.



Exhibitors Campaign Book

FOR

William S. Hart

IN

“TUMBLEWEEDS”

Story by HAL G. EVARTS

Adapted for the screen by
C. GARDNER SULLIVAN

Directed by King Baggot

A UNITED ARTISTS PICTURE

A WILLIAM S. HART PRODUCTION

Released by United Artists Corporation

Exploitation Suggestions That Should Help

Brief Synopsis of Story

When the Cherokee Land Strip between Kansas and Oklahoma was opened to homesteaders in 1889 by the Government, the cattlemen who had ranches on the strip had to move.

Don Carver is a range boss for a big cattleman who owns the Box-K ranch. He is a self-styled "tumbleweed"—a roving cowboy. But he falls in love with Molly Lassiter who comes in the van of the homeseekers and changes his views.

He decides to locate on the site of the old Box-K ranch house, where the water control of the strip centers, and gain a home for Molly—and maybe for them both!

Her rascally half-brother and an equally evil companion, decide to circumvent Don and themselves locate the claim. They bring about Don's arrest as a "sooner" when he is taking a last look at the old ranch. He escapes at the last moment, however, and gets to the site where the two miscreants are already located. He throws them out and they try to convince Molly that he usurps their claim.

She repudiates Don but later learns the truth and while the villains are apprehended as "sooners" and for shooting a trooper, she agrees to become the wife of the "tumbleweed," who is such no longer, being anchored by love and the instincts of a homesteader latent in his breast after a first glimpse of Molly's fair face.

The epoch-marking dash of the homesteaders across the broken barriers of the last frontier is spectacular and moving to a degree, and the story forms an epic of romance, adventure and historic achievement.

Stage Settings and Prologue

Musical arrangements of songs popular in the eighties, western music of an atmospheric nature, descriptive music and so on would be best. If the verses from "Tumbleweeds" attached herewith could be set to music—it is possible that the original tune could be secured—it would be effective in smaller theatres or even in larger ones, to have a singer attired as a cowboy, sing these verses prior to the start of the film.

Stirring music for the homesteaders' rush is of course obviously the thing.

For a stage setting if on an elaborate scale, a back drop with light effects depicting the rolling prairies, could be used. In the foreground, actual piles of tumbleweeds. Perhaps a set rock upon which an actor attired as an Indian is gazing out across the expanse of land. A cattleman on a horse appears and they raise their hands in salute—the right arm held high in the air, Indian fashion. A U. S. cavalry officer in the blue uniform of the period, then appears. The cattleman draws back—the Indian spreads his hands, to signify—"The White Chief in Washington offers our lands to the homesteaders—the cattleman must go!" And now a covered-wagon with ox-team—or in fact any old-time vehicle—drives up. The settlers have arrived. The cattleman shakes hands with the Indian, smiles whimsically at the officer—looks angrily at the settler and starts to mount horse. But a girl in the dress of the eighties appears and holds her hand toward the cattleman, even as she stands beside the grizzled settler—perhaps her father. She smiles, the cattleman shrugs and takes her hand. It is inevitable—the feud is finally settled.

Window Displays

For window displays, a large portrait of Mr. Hart together with stills, will always be found effective. Again using the Tumbleweeds idea, a big specimen—the biggest obtainable—in a show window, together with photos and accompanying articles for sale, with a placard calling attention to the picture and the theatre, would be certain to make people stop and look.

Get the biggest stores to place a large squash and a tumbleweed together in a window—where the weed can be obtained and the squash is in season—with a sign:

"Are you a Tumbleweed or a Squash? See William S. Hart in "Tumbleweeds," a United Artists Picture at Theatre and find out!"

If you can find an old ordinary bicycle—with the big front wheel and little one at rear—it would be a great display in a hardware, auto or machine manufacturer's window, with a sign reading:

"If you don't want to walk to the Theatre to see William S. Hart in 'Tumbleweeds,' a United Artists Picture produced by William S. Hart, ride a bicycle. The settlers rode 'em to locate on Cherokee Strip back in '89."

Real Estate Tie-Up

It would be a great stunt in a progressive community where real estate is on the boom, to tie up with a prominent realty dealer in this fashion:

The crux of "Tumbleweeds" concerns the homesteader's rush to secure claims in the Cherokee Land Strip when it was opened by the Government. Get the realtor to arrange for a sale of lots in a tract during the run, or just prior to run of the picture. Announce in newspaper ads that the first man to buy a lot on a given day starting at a certain hour set for the opening, would receive some prize—either two lots, a house and lot, an automobile, or something. Have the theatre manager where picture is shown tie up in the advertising with a brief synopsis of the story of "Tumbleweeds" and offer two seats to every person buying a lot during the week.

If possible, some fun could be provided when the sale is held, by getting a man on an old "ordinary" bicycle, or people in any sort of queer or quaint vehicles make a dash for the office on the tract and bid for lots like cappers in a medicine show.

Big cards announcing the picture should be prominently displayed on the tract and if the matter is worked up through the press it would not only bring some lively lot sales, in all probability, but also arouse a good deal of interest in the picture. Naturally, William S. Hart should be prominently played up in the ads and cards or banners as star of the production.

Prior to sale, a queer looking covered wagon could parade streets with banners:

"I'm going to buy a lot in the tract next and see 'Tumbleweeds' at the Theatre. William S. Hart is the star."

Suggestions for Lobby Display

In regions where the tumbleweed, in its dry state, is plentiful, a characteristic decoration for a lobby would be to have tumbleweeds hanging from the ceilings and arranged in picturesque piles at sides, with photos, stills and portraits of Mr. Hart, placed in a frame, like effect of tumbleweeds.

Elsewhere, western decorations, suggestive of the cowboy and cattle ranches would be appropriate. If a large lobby, an old covered wagon, buckboard or other vehicles characteristic of the rush for the Cherokee Land Strip, could be effectively placed and properly placarded, thereby attracting interest.

Large cut-outs of Mr. Hart in character are always good for lobby display, especially where the space for display is more or less limited. Good displays of stills and portraits are invariably potent means of getting the attention especially of the transient prospective patron.

Ballyhoo

Get several old timers in your town—especially if it is in the west or middle west—to arrange an old-timer's night at the theatre and advertise the fact in the papers.

The street display of a covered wagon mentioned previously is in the nature of a street ballyhoo. This could be carried to any extent possible. A cowboy on horseback, in the Eastern cities and towns, with an appropriate sign, would attract attention. Get someone to drive a cow down the main street—if you can obtain permission—bearing a banner—"I'm on my way to Theatre to see Bill Hart in "Tumbleweeds."

A theatre lobby ballyhoo could be arranged with a man discoursing on tumbleweeds and telling their peculiarities—a wonderful description is contained in "The Hawkeye" by Herbert Quick. Little miniature tumbleweeds would make dandy souvenirs to be given to patrons.

Inside the Theatre

So much depends upon the size and general character of theatre interiors that it is difficult to offer suggestions that have more than a general value.

This being a picture of the midwest in the late "eighties," dealing with the rush of the homesteaders in the Cherokee Land Strip when it was opened, but having as well the frontier town atmosphere, and the cattle ranch episodes as well, possibly frontier relics if available can be employed on the walls, with pictures, etc. The title, "Tumbleweeds" offers an opportunity, as in lobby display, in places where dried tumbleweeds are plentiful, of a decorative scheme, with piles of these fantastic plants grouped at either side of the screen or used elsewhere as the architectural arrangement permits.

Mail Campaign and Teaser Copy with Tie-up Ideas

Newspaper Tie-Ups

If possible arouse a newspaper controversy in your city relative to the homesteading period in America. Which was the last to be taken up? "Tumbleweeds" deals with the last dash of the American homesteaders to locate on the Cherokee Strip in Oklahoma and Kansas when it was opened by the government. Some old timers like to write about these matters.

The fact that any news about William S. Hart is really NEWS, makes it easy for you in many ways. The public loves him and the fact that he is now releasing through United Artists is an added advantage.

Bill Hart is interested in all movements that benefit boys and your local Boy Scouts will be quick to aid. So get them interested and you ought to get a good story in the local papers about Bill Hart's great friendship for the rising generation. Maybe the Scout Master knows Mr. Hart or at least knows what he has done and is doing and will be glad to contribute a leading article along the lines suggested.

Another of Mr. Hart's traits is his love of animals. The humane society in your town will be happy to cooperate in any way and you may get a good story from them to tie up with Mr. Hart's fondness for animals.

Ministers, leading advocates of the humanities, should all take a keen interest in Mr. Hart's picture—because he stands for all that is clean and fine and wholesome in photoplays. An article by the noted people of the town in this walk of life, on his work for boys, animals and in perpetuating the history of the West and the frontiers, would be good material.

Two Letters for Mailing

Dear Sir—It is hardly necessary to tell you that if you visit the..... theatre this week (or whatever date) to witness William S. Hart in "Tumbleweeds," a United Artists Corporation picture, you will be entertained royally, and at the same time be interested in the epic quality of the drama which deals with the settling of the Cherokee Land Strip in '89. There is plenty of wholesome comedy and Bill Hart is at his best in this new picture. The cast is an exceptionally fine one and the scenic qualities are admirable.

Very truly yours,

Dear Madam—We feel sure you will be interested in the fact that Hal G. Evarts' story, "Tumbleweeds" which appeared in the Saturday Evening Post originally and since in book form, has been made into a picture with William S. Hart as star. He produced the picture for United Artists Corporation release and it is one of the best he has ever done. There are many wonderful scenes and plenty of drama, a compelling love story and wholesome comedy. It is a picture for the whole family and one certain to entertain, and it will be at the.....theatre on.....

Very truly yours,

Postal Cards

Bill Hart will be at the theatre on.....and we know you don't want to miss his picture, "Tumbleweeds." It is the finest thing he has ever done and has plenty of love interest and clean comedy—a real Bill Hart drama of the west.

Yours

It is with pleasure that we announce William S. Hart in "Tumbleweeds" which will be at our theatre on..... You cannot afford to miss it—it is Bill Hart at his very best. Bring the family—they'll all enjoy this picture.

Sincerely

Contests

Work up a contest between Boy Scouts or Campfire Girls on some western matter—such as trailing, roping, or whatever may be possible. Souvenir photos of Mr. Hart could be given, with theatre tickets for prizes.

Attaches and Ushers

Cowboy garb, the girl ushers, if used, in cowgirl dress, is appropriate. Aside from this there is little to suggest because otherwise the apparel of the eighties was not especially attractive or essentially different.

How to Reach the Women

To interest women in "Tumbleweeds," work up interest with the Campfire Girls if there is one of their lodges in your locality. This brings the mothers, too. The same obtains with Boy Scouts.

Have some pioneer woman of your town write an article for the papers of her own early experiences—maybe she knows about the Cherokee Strip—that was only settled in 1889—and can give the picture of an eye-witness in this article. She could also touch on the life of women on the frontier—their hardships, bravery, and so on.

The matter of interesting children in the picture is covered by the Boy Scouts and Girl's Campfire stunts suggested. Other ideas will occur according to the geographical location of your theatre.

Then, too, Bill Hart is the favorite of the younger generation. His name alone will bring the boys and girls to the theatre.

An exhibitor who wished to spend a little money, where he has a week-stand of "Tumbleweeds" for example, could give little cowboy suits away to children at a prize matinee and advertise it in advance. This will bring 'em in.

Teaser Copy

Use of the word "Tumbleweeds" should have curiosity—exciting value, especially where this variety of weed is little known.

Teaser cards, or strips, might first contain simply the word "Tumbleweeds."

Follow up with "Tumbleweeds" Coming.

"Would you rather be a Tumbleweed or a Squash?"

Finally

See William S. Hart in "Tumbleweeds"—a William S. Hart Production, a United Artists Corporation release.

Here are some other suggestions:

"When did the last dash of American Homesteaders take place and where?"

See William S. Hart in "Tumbleweeds" for the answer.

Where was the Cherokee Strip located? See William S. Hart in "Tumbleweeds" and get the answer.

Use of the verses in the book—a verse at a time—on a card or strip should excite interest and amusement. After the verse—

"See William S. Hart in 'Tumbleweeds,' etc., at..... theatre, next....."

"Tumbleweed" Song

Verses of the old "Tumbleweed" song which may be employed in publicity or exploitation are as follows:

"Oh, I'm a rollin' rambler,
Said the tumbin' Tumbleweed,
The prairies are my racetrack,
The wild wind is my steed!"

"I never cease my roamin',
I'm always hard to catch—
But the punkin stays forever
In the same old garden patch."

"The punkin lays and waits
To be turned into pies and tarts
But the tumbleweed it jumps the fence
And heads for other parts!"

(Additional verses are to be found in "Tumbleweeds" by Evarts)

Street Display

Get a covered wagon with ox-team or mules and have a driver pilot it through the streets with a big sign painted on sides:

"I'm on my way to locate seats for 'Tumbleweeds,' William S. Hart's production for United Artists at the.....theatre.

or

Bill Hart's at the.....theatre in "Tumbleweeds."
I'm on my way to see the show!

or

Last chance to locate a section at.....theatre
to see Bill Hart in "Tumbleweeds." Get aboard!

Material for Program, House Organ and Ads

Who's Who in the Picture

BARBARA BEDFORD as **MOLLY LASSITER**—William S. Hart gave Barbara Bedford her first real opportunity in pictures. She had been doing extra work for some time, and was selected from many to play rather an important role in "The Cradle of Courage." From that time on she developed in popularity and played numerous big roles with big companies. But oddly enough, until the production by Mr. Hart of "Tumbleweeds," she had not since worked in his company. But she was a happy choice for Molly. She is a fine looking, pure American type, beautiful, wholesome and vivid. And she can act.

Born in Prairie du Chien, Wis., she entered the extra ranks as she expresses it, for fun, but it has become a career—the art of the silent drama. She has no special hobbies, liking all sorts of sports and doing everything she undertakes well.

Miss Bedford has dark brown hair and eyes and a "schoolgirl" complexion that is her very own. Her home is in Hollywood.

LUCIEN LITTLEFIELD as **"KENTUCKY ROSE"**—If ever a part was made for an actor and an actor to fit the part, it was in the case of Lucien Littlefield who plays "Kentucky Rose." The character is that of a rather lovelorn cowboy, by no means a beauty, but loyal to his pal, Don Carver, played by Bill Hart. His one failing is the fair sex. And he falls for a buxom Irish widow with three children in the rout of the homesteaders seeking claims on the Cherokee Land Strip. His sang froid, his nonchalance, his unctious, in short, render him a character almost unparalleled in pictures. Lucien Littlefield, who has won the highest praise for his many fine characterizations in many fine pictures, is also an artist in make-up. He can make himself look ninety and deceive the elect. He has such a keen sense of humor that he grasps the essentials of a role at once and develops them. So that he was ideal for the role and has made of it one that will linger long in memory. His comedy supplies the necessary foil to the serious action of the play and is an outstanding feature.

Mr. Littlefield is a Texan, an ardent student of his work and a man of high ideals.

JACK MURPHY as **BART LASSITER**—There is a fine boy's role in "Tumbleweeds" and for this—the part of Bart Lassiter—Master Jack Murphy was engaged. He is thirteen, a husky lad, with an ingenuous countenance and no small ability as an actor. He played in "Swiss Family Robinson," "Peter Pan," "Stella Dallas" and others. His father is attorney for the Port Commission of Seattle, Wash., and his younger brother, Maurice, is also an actor. Jack is bright, quick and adept and made good in the role of Bart from the beginning.

LILLIAN LEIGHTON as **MRS. RILEY**—Formerly a newspaper woman, before she became an actress, Lillian Leighton is one of the best character artists on the screen. She is a native of Wisconsin and since entering films has played outstanding roles in dozens of big productions. As Mrs. Riley, the buxom, good natured Irish widow, playing opposite Lucien Littlefield as "Kentucky Rose" in "Tumbleweeds" she helps along the fun and sympathy tremendously.

RICHARD R. NEILL as **FREEL**—Born in Philadelphia, Richard R. Neill started his career as a stock actor in George Holland's company. It is interesting to note that Mrs. John Drew was also a member of the organization. Later Neill went with the Frohmans and remained five years, playing in productions with most of their biggest stars. He was with E. H. Sothern for two years and later with the Shuberts. Most of the time he did light comedy and even musical comedy roles. He started work in pictures with the Edison Company in New York and later went with other big organizations of the film world at that time. It is only within the last few years that he went to the Pacific Coast and joined the film colony there. He played a part in William S. Hart's picture, "Wild Bill Hickok" and in "Tumbleweeds" has the role of Freel, one of the villains. He is a member of the Lambs Club, which he joined in 1904. A polished actor, he brings to the screen the advantage of long training in the legitimate and a thorough appreciation of the drama.

GERTRUDE CLAIRE as **THE OLD LADY**—Gertrude Claire is from Boston and at one time managed her own stock company. In films she has worked consistently in innumerable pictures. One of her first appearances was in "Ramona." In "Tumbleweeds" she has a highly sympathetic role, strongly tinged with pathos. Miss Claire has the heart touch and more than one tear will be shed over her acting in this role.

Advertising Catchlines

"The advance guard of a gigantic army"—The homesteaders heading for the Cherokee strip.

See "Tumbleweeds" at theatre.

"Funny how horses like water—they got so much sense in every other way."

See William S. Hart in "Tumbleweeds."

"If you ever meet that hombre alone—don't turn your back on him."

See William S. Hart in "Tumbleweeds."

"The only land I'll ever settle down on will be under a tombstone."

"To think that gal could have a poor cayuse like him for a brother."

"Look at them. Time's comin' when a man won't have room enough to fall down."

"All dolled up like a mail order horse wrangler."

"I been a 'tumbleweed' all my life—but now I'm aimin' to settle down."

"Sure, I haven't had such a glorious time since my foist husband died."

"Tears, laughter—humanity in the raw—but invincible in its first purpose—the winning of a fireside."

"A million years ago, I made a mistake—I'm apologizin'."

"Women ain't reliable! Cows are! That's why I'm headin' for South America, where there's millions of 'em."

"That ain't no homesteader—it's a woman!"

"We're goin' back to our cows."

"Boss, can't I come along? I ain't had a drink for so long that my throat's been closed for repairs."

"Ain't none of them homesteaders in sight yet?"

J. GORDON RUSSELL as **"NOLL" LASSITER**—Born in Piedmont, Ala., and educated in the South, J. Gordon Russell is by way of being a real humorist aside from the fact that he is one of the best heavies in the business and in William S. Hart's production, "Tumbleweeds" has a role that calls for much villainy—that of Noll Lassiter.

He had a stage career in stock and repertoire ere entering the film world. He has played in Hart pictures before, including "The Testing Block" and "Three Word Brand." He is in the six-foot-one class and weighs 200 even. His favorite sports are riding, swimming, bowling and hunting—and as he adds he has never killed a "golf." Hobbies include miniature building, gardening, etc. For study he goes in for ancient history, Indian lore and the art of the drama. He is a capable and versatile actor.

CAPT. T. E. DUNCAN, a Major of Cavalry—Capt. T. E. Duncan is a former U. S. Army officer and was second lieutenant of the Third Missouri during the Spanish-American War, seeing service also in the Philippines in 1889, where he got his first cavalry training. He was with the Coast Artillery Corps, of which he was captain, in the National Guard of California. This corps was later mustered out of the State and into the U. S. service at the time of the World War. Capt. Duncan is thoroughly familiar with army tactics and has not only played military roles in many pictures but also has handled big martial scenes. His work in "Tumbleweeds" is as a cavalry major, but also he cared for the military details of the production.

POSTERS



WILLIAM S. HART
IN
'TUMBLEWEEDS'

Story by HAL G. EVARTS. Adapted for the screen by C. GARDNER SULLIVAN
DIRECTED BY **KING BAGGOT**
A WILLIAM S. HART PRODUCTION
- a United Artists Picture -

ONE SHEET N^o 1.



WILLIAM S. HART
IN
TUMBLEWEEDS

Story by HAL G. EVARTS. Adapted for the screen by C. GARDNER SULLIVAN
DIRECTED BY **KING BAGGOT**
A WILLIAM S. HART PRODUCTION
- a United Artists Picture -

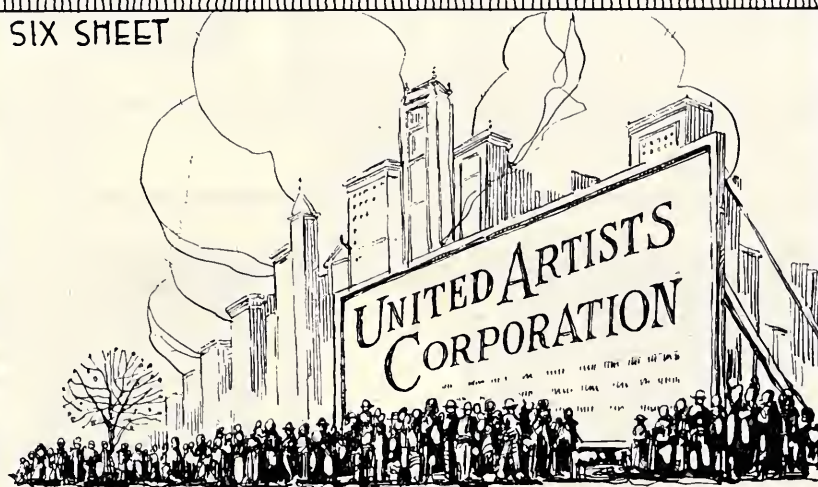
THREE SHEET N^o 1



WILLIAM S. HART
IN
'TUMBLEWEEDS'

Story by HAL G. EVARTS. ADAPTED FOR THE SCREEN BY C. GARDNER SULLIVAN
DIRECTED BY **KING BAGGOT**
- A WILLIAM S. HART PRODUCTION - a United Artists Picture -

SIX SHEET



WILLIAM S. HART
IN
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ONE SHEET N^o 2.



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THREE SHEET N^o 2



WILLIAM S. HART

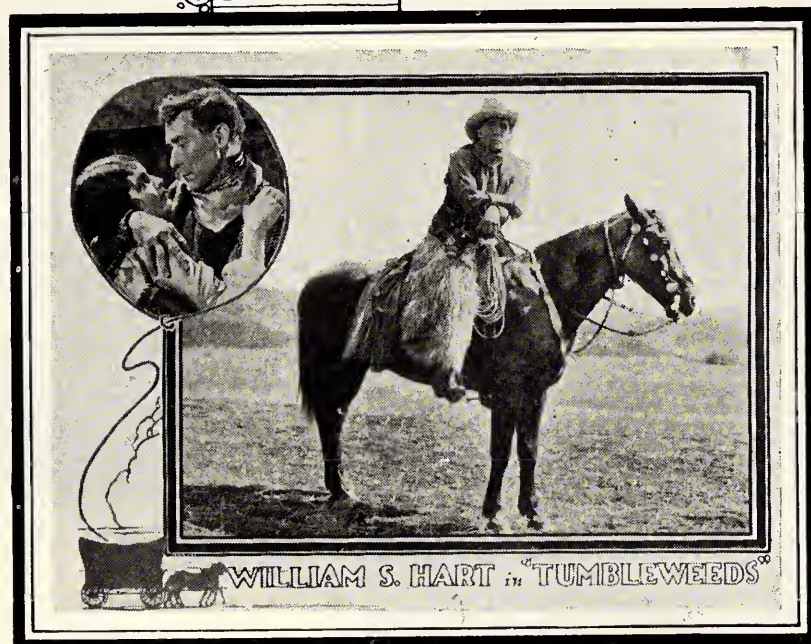
IN

"TUMBLEWEEDS"

Story by HAL G. EVARTS. Adapted for the screen by C. GARDNER SULLIVAN
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A WILLIAM S. HART PRODUCTION
- a United Artists Picture -

24 SHEET

Striking Hand-Colored Lobby Display



Hand-Colored
22 x 28 Lobby
Cards. Sets of
Two. 40 cents each.
80 cents a Set.

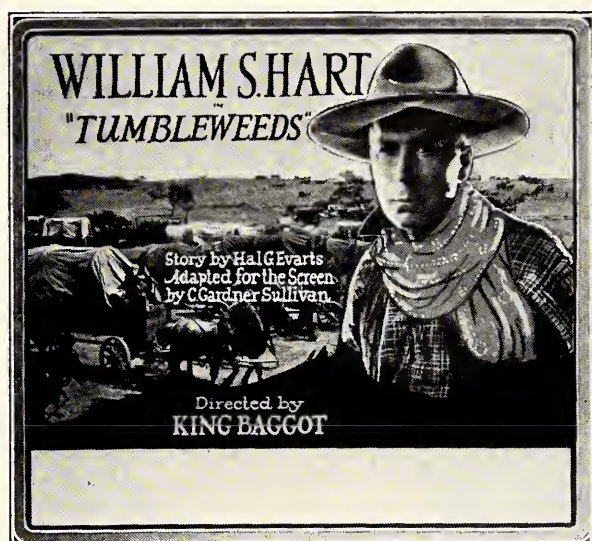
Hand-Colored
11 x 14 Lobby
Cards. Sets of
Eight. 75 cents a
Set.



Special Hand Colored Window Card and The Slides



Slide No. 1—Price 15 cents



Slide No. 2—Price 15 cents



Special hand-colored window card. Price 10 cents

"TUMBLEWEEDS HERALDS"

Beautifully colored, handsomely made and attractively printed heralds on "TUMBLEWEEDS" can be obtained by exhibitors only from

THE LONGACRE PRESS, Inc.

427-431 WEST 42nd STREET
NEW YORK, N. Y.

The heralds *Must Be Ordered Direct* from Longacre Press. Do not order from United Artists Corporation Exchanges.

The prices are as follows:

1,000 to 5,000 at	- -	\$3.75 per M.
6,000 to 10,000 at	- -	\$3.50 per M.
11,000 and over at	- -	\$3.25 per M.
Dating extra at	- -	\$1.25 per M.

Send Money Order or New York Draft

Longacre Press will send parcel-post, C.O.D. charges collect.

Trailers on "Tumbleweeds" can be ordered by exhibitors direct from National Screen Service, Inc., No. 126 West 46th St., New York City; No. 845 South Wabash Ave., Chicago, or No. 1922 South Vermont Ave., Los Angeles.

One and Two Column Scene Cuts for Newspapers



WILLIAM S. HART in "TUMBLEWEEDS"

EE-1—One column scene cut (coarse)
for newspaper use. Price 30 cents.
Mats 5 cents



WILLIAM
S. HART in
"TUMBLEWEEDS"

EE-2—One column scene cut (coarse)
for newspaper use. Price 30 cents.
Mats 5 cents



WILLIAM S. HART in "TUMBLEWEEDS"

EE-3—Two column scene cut (coarse) for newspaper use.
Price 50 cents. Mats 10 cents



WILLIAM S. HART in "TUMBLEWEEDS"

EE-4—Two column scene cut (coarse) for newspaper use.
Price 50 cents. Mats 10 cents

Star Line Cuts and Special Publicity Material



EE-7—Two col. star line cut for publicity or advertising
Price 50 cents. Mats 10 cents



Two column special publicity coarse screen cut for newspapers.
Price 50 cents. Mats 10 cents. Order by Letter C



EE-6—One column star line cut for publicity or advertising. Price 30 cents. Mats 5 cents.



One column special publicity coarse screen cut for newspapers. Price 30 cents. Mats 5 cents. Order by Letter A



One column special publicity coarse screen cut for newspapers. Price 30 cents. Mats 5 cents. Order by Letter B

An Unusual Three Column Publicity Cut, Try It



WILLIAM S. HART in "TUMBLEWEEDS"

*EE-5—Three column scene cut (coarse) for newspaper use.
Price 75 cents. Mats 20 cents*

Special Three Column Star Line Cut



EE-8—Three column special star line cut for publicity or advertising.
Price 75 cents. Mats 20 cents

One and Two Column Ads That Will Attract



William S. **HART** IN **'Tumbleweeds'**

*Story by Hal G. Evarts
Adapted for the Screen
by C. Gardner Sullivan
Directed by*

King Baggot

The Tumbleweed Never Stays Put

But the romance, and the thrills and rapid-fire action in this big Hart picture will stay in your mind forever. History is recorded in heart throbs and thrilling scenes come so fast interest never lessens, pulses never slow down.

WILLIAM S. **HART**



IN **'TUMBLEWEEDS'**

Not a Cowboy Picture

But a tremendous romantic drama of the great West by the only screen star who knows that vast region and the ways of its vaster people.

History is recorded in heart throbs in a great pulse stirring epic depicting frontier life, its hardships and its joys.

*Story by Hal G. Evarts
Adapted for the Screen
by C. Gardner Sullivan
Directed by*

King Baggot

These Ad Cuts Will Help Your Box-Office



**Big In Action
Big In Thrills**

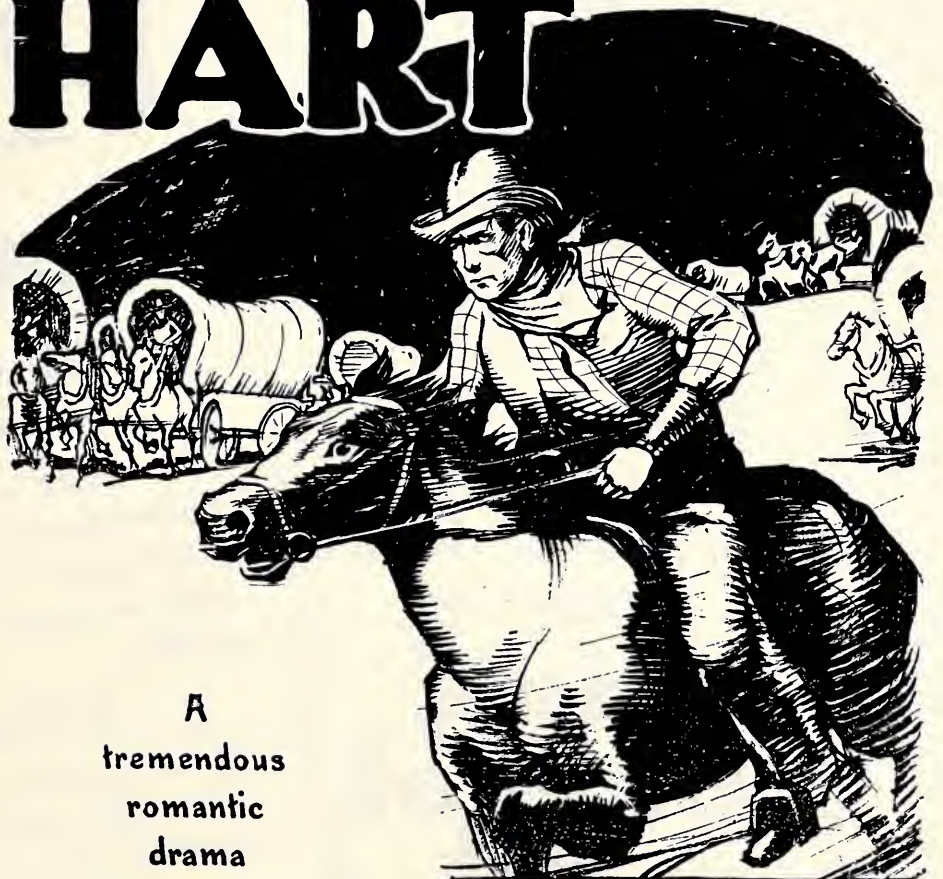
In everyway the biggest picture William S. Hart ever made. A realistic romance of the west by a man who knows the west, knows its ways and its people. A heart story of the greatest land rush in history as thousands stampede for home sites in the famous Cherokee land strip.

**History Told
In Heart Throbs**

*Story by Hal G. Evarts-
Adapted for the Screen
by C. Gardner Sullivan
Directed by*

KING BAGGOT

**WILLIAM S.
HART**



A
tremendous
romantic
drama
of the west,
big in action,
big in thrills.
By far the
greatest
picture
William S. Hart
ever offered.

The greatest
land rush in
history
reproduced in
perfect realism
by the one
man who knows
the great west.

"TUMBLEWEEDS"

*Story by Hal G. Evarts
Adapted for the Screen
by C. Gardner Sullivan
Directed by*

King Baggot

This Three Column Ad Will Dominate Any Page



Story by Hal G. Edvarts
Adapted for the Screen
by C. Gardner Sullivan
Directed by

**King
Baggot**

William S. **HART** IN **"Tumbleweeds"**

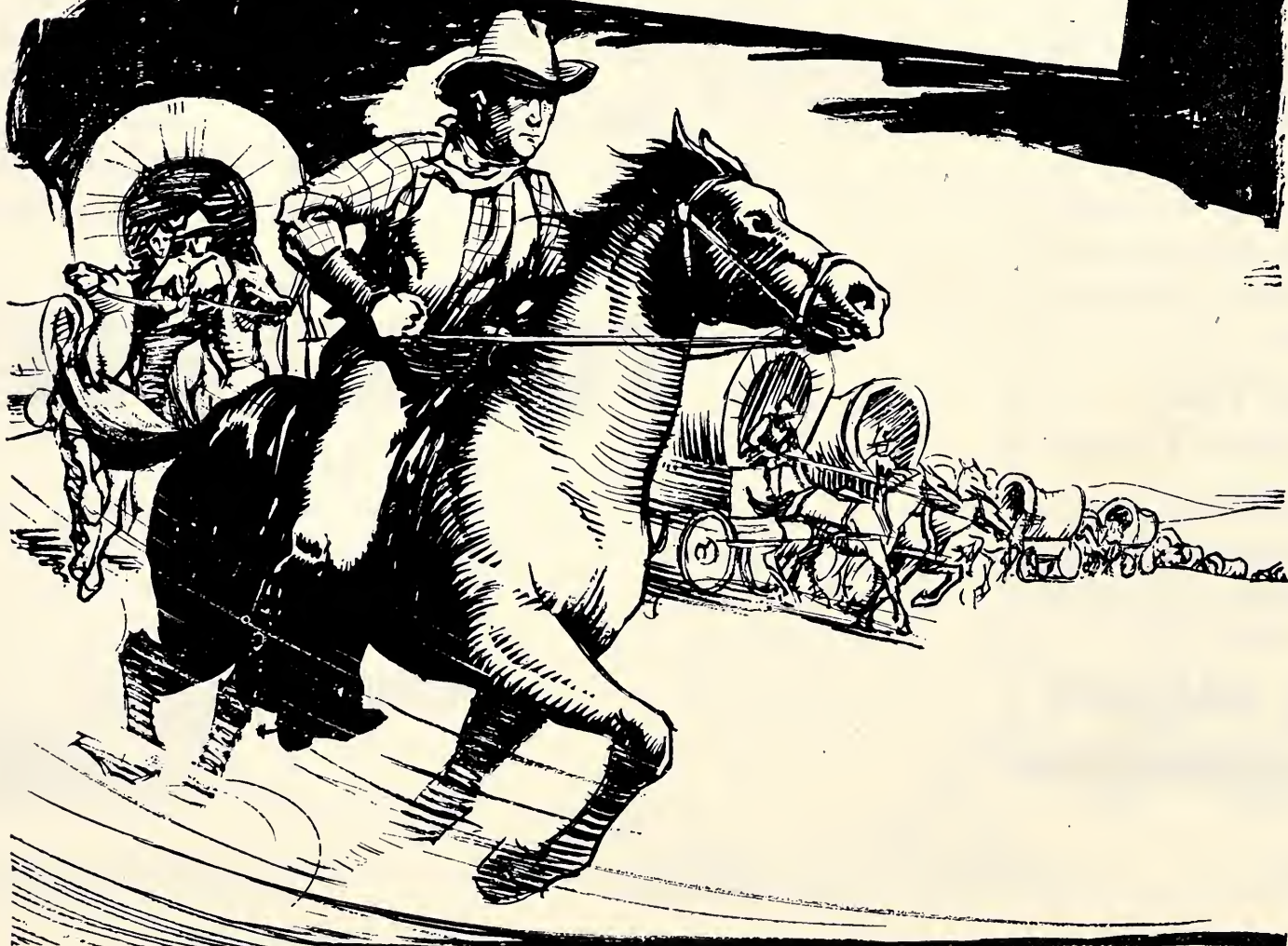
History Recorded
in Heart Throbs

The nation's greatest land rush, in which thousands join a wild stampede for homestead sites is reproduced before the motion picture camera in perfect and thrilling realism.

A Romantic Drama

Of the great west portrayed by the one man who really knows that vast territory, knows its people, their ways and the western code.

**An Epic, Not Just
A Cowboy Picture**



ACCESSORY ORDER BLANK FOR
WILLIAM S. HART

in

“Tumbleweeds”

Address _____

Name of Town _____

	How Many	Amount
POSTERS		
One Sheet, No. 1, 12 cents.....		
One Sheet, No. 2, 12 cents.....		
Three Sheet, No. 1, 36 cents.....		
Three Sheet, No. 2, 36 cents.....		
Six Sheet, 72 cents.....		
Twenty-four Sheet, \$2.00.....		
LOBBY DISPLAY PHOTOS		
Hand colored, 22x28 (two in set), 40 cents each.....		
Hand colored, 11x14 (eight in set), 75 cents per set... 80 cents per set		
Black and white squeegee photos for newspapers (twenty-five in set), 10 cents each, \$2.50 a set...		
Black and white squeegee photos for lobby display, (twenty-five in set), 10 cents each, \$2.50 a set...		
SLIDE No. 1, 15 cents.....		
SLIDE No. 2, 15 cents.....		
WINDOW CARDS, 10 cents each.....		
“TUMBLEWEEDS” SCENE CUTS		
EE-1—One column, 30 cents, mats 5 cents.....		
EE-2—One column, 30 cents, mats 5 cents.....		
EE-3—Two column, 50 cents, mats 10 cents.....		
EE-4—Two column, 50 cents, mats 10 cents.....		
EE-5—Three column, 75 cents, mats 20 cents.....		
SPECIAL PUBLICITY CUTS		
A—One column, 30 cents, mats 5 cents.....		
B—One column, 30 cents, mats 5 cents.....		
C—Two column, 50 cents, mats 10 cents.....		
WILLIAM S. HART LINE CUTS		
EE-6—One col. Star, 30 cents, mats 5 cents.....		
EE-7—Two col. Star, 50 cents, mats 10 cents.....		
EE-8—Three col. Star, 75 cents, mats 20 cents.....		
ADVERTISING CUTS, LINE DRAWINGS		
EED-1—One column, 30 cents, mats 5 cents.....		
EED-2—One column, 30 cents, mats 5 cents.....		
EED-3—Two column, 50 cents, mats 10 cents.....		
EED-4—Two column, 50 cents, mats 10 cents.....		
EED-5—Three column, 75 cents, mats 20 cents.....		
TOTAL		
Kindly remit full payment with accessory order.		

MATS—
How Many

WILLIAM A. MILLER

of the
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First Advance Stories With Cast and Synopsis

CALL "TUMBLEWEEDS" TYPICAL HART MOVIE

Screen Version of Popular
Novel Gives "Two-Gun"
Star Broad Scope

"The finest picture of his career to date," is the general pronouncement of those who have witnessed advance runnings of "Tumbleweeds," William S. Hart's first production for the United Artists Corporation release.

In the principal role of Don Carver, Bill Hart is the typical character with which he has become identified—a photographic portrayal of the formidable but chivalrous westerner.

This story by Hal G. Evarts, which was adapted for the screen by C. Gardner Sullivan, is a particularly powerful epic drama of the last dash of the American homesteaders—the settling of the Cherokee Land Strip between Kansas and Oklahoma, in 1889.

King Baggot, who directed the production, is of the firm opinion that he has never done anything comparable to this in point of magnitude, dramatic power and human interest. Himself formerly an actor of extreme popularity, his intimate knowledge of the screen from the actor's point of view as well as the director's, has enabled him to get from the story the last element of entertainment value.

William S. Hart, looking and acting the role of the cowpuncher with a predilection to roam—styling himself a "tumbleweed" and indicating the squash as an odious comparison, because of its inability to leave its home—has a part that is made to order for him, but in addition he has surrounded himself with a highly competent cast of players with Barbara Bedford as leading woman.

"Tumbleweeds" will be seen for the first time in this city at the theatre on The myriad admirers of Bill Hart and his prowess as a portrayer of western characters, will be eager to see the production which in point of magnitude eclipses all his former efforts.

Thousands upon thousands of extra people, portraying settlers, cattlemen, punchers, soldiers and so on, thousands of cattle and horses, vehicles of every kind and description, used in the great homestead rush; numerous and interesting locations, effective scenes in a western town on the borders of the Cherokee Strip—a town that became a booming metropolis overnight, so to speak—a stirring romance, much spontaneous and legitimate comedy and some thrilling and highly dramatic moments—with Bill Hart and his two guns, his horse and his inimitable personality—all these things make of this a typical Hart picture—the kind that brought him fame and has kept him a prime favorite of the film fans through a decade.

REAL RANCH SETTINGS FOR NEW HART FILM

One of the oldest ranchos still remaining in California was used for the land rush and other scenes in "Tumbleweeds," William S. Hart's production for United Artists Corporation release, which will be seen at the theatre next

This is the La Aguero Rancho, an old Spanish land grant and consists of 17,000 acres with picturesque ranch houses and all the characteristics of such an institution.

Other locations were employed for the picture and at the extremity of Uni-

LIFE, LOVE, LAUGHS IN NEW HART FILM

Great Story in "Tumbleweeds,"
Star's First United Artists
Corporation Release

When the Government, in 1889, decided to open the Cherokee Land Strip to homesteaders, it meant the end of the cattlemen's regime. They had leased grazing lands and ranch sites on the strip from the Cherokees, but now they had to go with their vast herds. No wonder there was bitterness between the owners and hands.

This is the basis of "Tumbleweeds," William S. Hart's first production for United Artists Corporation release, which comes to the theatre next....., and in it the true tale of the famous strip between Kansas and Oklahoma is told for the first time on the screen.

Prior to the great rush for homesites, when thousands of persons were camped on the borders of the strip waiting the signal to go, Don Carver, a range boss, hating homesteaders, capitulates to a pretty girl among the invading army and decides to stake a claim himself.

He is confronted, however, with the rascality of her half brother and of a rival for her affections, who obtain his arrest as a "sooner" (one who tried to grab a claim before the opening). But he escapes, gets the site which controls the water, and which his enemies were after, and wins the girl as well. This is the gist of the plot which abounds in many novel and thrilling situations, with the magnificent climax of the great dash itself, when thousands of vehicles of every conceivable sort carried homeseekers into the strip.

There are great cattle ranch scenes which entailed distant locations in making the picture, which King Baggot directed. There are great street scenes representing Caldwell, Kan., which became a metropolis overnight when the homesteaders entered; wonderful shots of the human rush and many intimate and beautiful effects of the rolling prairies. The old dance hall and gambling days again came to life in Caldwell for a brief period and these are depicted with fidelity. And throughout runs a tender strain of love, and of human sweetness of character under primitive conditions.

Barbara Bedford, one of screen's most beautiful actresses, plays Molly Lassiter, the girl for whom Don Carver, the "Tumbleweed" played by Bill Hart, conceives an affection that overcomes his prejudice against homesteaders in general and converts him from a roving cowboy to a homebuilder.

This is the strongest story William S. Hart has ever produced and one that will be welcomed by his thousands of admirers the world over.

versal City, a big set was built to show Caldwell, Kan., as it was in 1889 when the Cherokee Land Strip was opened to homesteaders by the U. S. Government. This set, with its town pump and well, the watering trough, the Caldwell House, the queer shacks and the stranger denizens of the border settlement, is easily one of the most effective ever constructed for a western picture.

Mr. Hart plays a typical cowboy in this film. King Baggot directed the picture.

CAST AND SYNOPSIS
for

WILLIAM S. HART

in

"TUMBLEWEEDS"

From a story by Hal G. Evarts; adapted for the screen by
C. Gardner Sullivan; directed by King Baggot.
A William S. Hart Production
Released by United Artists Corporation

THE CAST

Don Carver	William S. Hart
Molly Lassiter	Barbara Bedford
Kentucky Rose	Lucien Littlefield
Noll Lassiter	J. Gordon Russell
Bill Freel	Richard R. Neill
Bart Lassiter	Jack Murphy
Mrs. Riley	Lillian Leighton
Old Woman	Gertrude Claire
Old Man	George Marion
Major of Cavalry	Capt. T. E. Duncan
Hinman, of Box K Ranch	James Gordon
Hotel Proprietor	Fred Gamble
Riley Boy	Turner Savage
Hicks	Monte Collins

THE SYNOPSIS

In 1889 the Cherokee Land Strip—twelve thousand square miles of rich and virgin prairie land between Kansas and Oklahoma, lay undeveloped in the heart of a vast agricultural region. Originally set aside as neutral ground between the Cherokee Indians and the early white pioneers, it remained as such long after its real purpose had been fulfilled.

Within this strip no white man was permitted to settle, though the U. S. Government allowed ranchers to graze cattle on their payment of a fee to the Cherokee Indians. Then, suddenly, came the news that the Strip was to be opened by the government to homestead. This meant the cattle-men would have to move out, and that the cowpunchers—self-styled "tumbleweeds" because of the rolling nature of this prairie weed—would have to seek green fields and pastures new.

Don Carver was range boss of the Box-K ranch. He was a hardened, cool-headed and fearless "tumbleweed" and, to his mind, about the "ornriest critter" on earth was the homesteader. Riding into Caldwell, Kan., on the edge of the strip, to confirm this news, he met among other cowhands his boon companion, "Kentucky Rose," who looked upon himself as something of a prairie sheik.

Journeying on to Caldwell they see a great cloud of dust, which tells of the vanguard of the homesteaders in the greatest land rush in the history of the United States. Thousands upon thousands of them come pouring into the Strip, seeking locations for homestead and future homes. Men, women and children in a wild stampede—a stampede so great that U. S. cavalrymen soon were to find it difficult to control the great, onrushing mob. Meanwhile the cattle were being moved out in vast herds to make room for their human successors.

Caldwell, Kan., then but a little cowtown of some 200 inhabitants, grew almost overnight into a raw prairie metropolis. The Caldwell House and other places did a thriving, twenty-four hour a day business—business second only in importance to that done at the U. S. land registry office.

Don Carver and Kentucky Rose mingle with the homesteaders, and Don runs into the Lassiter family. He promptly falls in love with Molly, the eldest daughter, and very soon makes up his mind to stake out a homestead claim for himself—and maybe, Molly. He decides to locate on the site of the Box-K ranch house where the water control of the land strip centers.

Molly's rascally half-brother and an equally evil companion start out to circumvent Don in this plan, with the idea of themselves locating on the ranchhouse site, getting control of the water rights and selling to other homesteaders. They bring about Don's arrest as a "sooner"—one who staked a claim before the hour set by the government. Don escapes, however, in a brilliant and dramatic dash for liberty, and rides to the site where young Lassiter and his companion already are located. In a typical "Bill" Hart fight, Carver evicts them; and then they seek to influence Molly against Don by telling her he has "jumped" their claim, and tell her it is Don who plans to control the water shed.

Government troopers then come into the scene and arrest the two as "sooners" and on an additional charge of shooting a soldier. Molly learns her mistake, and while the course of Don's wooing of this prairie flower runs by no means smoothly, she finally consents to become his wife.

The epoch-marking dash of the homesteaders across the great, sweeping prairie is spectacular in the last degree. Rolling across the broad acres are shown ever increasing numbers of homeseekers, until there is one vast, swiftly moving jumble of men, women, children, horses, cattle, wagons, buggies, buckboards, sulkys and prairie schooners. It is an epic and highly dramatic hour—this last dash of American homesteaders, and even the "tumbleweeds"—the cowpunchers and cattlemen are impressed against their will by this birth of a new day and this vanishing of an old order of things.

"TUMBLEWEEDS" FINE HART FILM MATERIAL

William S. Hart has always been signally successful in the stories he has had for the screen, but it is doubtful if a more happy selection was ever made than "Tumbleweeds," his first production for United Artists Corporation release.

Centering about the great rush for land claims in the Cherokee Land Strip between Kansas and Oklahoma in 1889, the story by Hal G. Evarts has been made into a thrilling screen drama by C. Gardner Sullivan.

In the role of Don Carver, a wind-bitten "tumbleweed"—a roving cowboy and range boss of the Box K Range, Bill Hart is cast in a part that is ideal for his particular type of character.

Lovable, fearless, quick to fight in defense of the distressed or in vindication of his idea of honor; strong in his love and imbued with the true American spirit—the spirit of the west—he moves, a powerful and commanding figure,

through a drama that is epic in quality and strong in suspense and human interest.

There is plenty of comedy, but over all broods that spirit of bigness, the dust of the wagon wheels that presages the incoming of the homeseekers; the thrill of vast throngs of moving people, animals and vehicles, is epoch-marking. It is a spirit that will grip every stanch-hearted man or woman, for it is filled with the great basic thought—the structural idea—the home.

King Baggot, in his direction, never lost sight of this and Bill Hart as Don Carver stands out as a veritable spirit of the time, a symbol of nation building.

Never has Bill Hart done harder riding, quicker shooting, more strenuous fighting. His role calls for action and more action. The cowboy, the real American cowboy of reality and romance, has never been better exemplified upon the screen than in "Tumbleweeds" which comes to the theatre next for..... days.

Advance Stories about the Picture and Title

EXCEPTIONAL CAST FOR BILL HART FILM

Barbara Bedford, Beautiful and Resourceful, His Chief Support in "Tumbleweeds"

A cast selected with especial reference to the fitness of each individual member to the role assigned, was chosen to interpret William S. Hart's first production for United Artists Corporation—"Tumbleweeds" a powerful story of western drama coming next to the theatre.

Barbara Bedford is leading woman, playing Molly Lassiter, a beautiful and resourceful girl of the midwest; Miss Bedford is recognized as a very excellent actress and is possessed of unusual charm and ability to project her vivid personality across the silver sheet.

Lucien Littlefield, one of the foremost character actors and an expert at make-up, was selected for the semi-comedy role of "Kentucky Rose"—a quaint frontier type, a cowboy who believes himself a sort of range sheik, but who has a heart of gold.

J. Gordon Russell plays Noll, one of the two heavies. Mr. Russell has appeared in several Hart pictures in the past and is a big man with much dramatic insight.

Richard R. Neill, as Freel, is the other villain. He is also well-known on the screen but has worked mostly in the East. He played a part in Mr. Hart's "Wild Bill Hickok," however.

Jack Murphy, a clever youngster, will be seen as Bart Lassiter. Lillian Leighton has a highly humorous role as Mrs. Riley, one of the homesteaders, while Gertrude Claire plays a sympathetic role. Capt. T. E. Duncan is a cavalry major. Several other well-known players will be added for smaller roles as the need arises. Great crowds of extra people were employed in the great land rush scenes which were made on location at a famous old rancho.

King Baggot directed and Justin H. McCloskey was his assistant.

John Stuart Stumar, a cameraman with a wide range of experience with most of the large producing companies, was the first cameraman.

"TUMBLEWEEDS" SHOWS BILL HART AT BEST

Star Returns to Active Screen Work in Role That Fits Him Perfectly

When Bill Hart stepped before a battery of cameras in "Tumbleweeds" some months ago, it was the first time in a year and a half that he had faced the movie lens.

But the great star looked better than ever, weighed exactly what he weighed when he first entered pictures, more than ten years ago, and in every way was the Bill Hart—"Two-Gun Bill"—the public has learned to adore.

"Tumbleweeds" is now at the theatre and if ever the west was represented faithfully on the screen, this is one time. However, this has always been a characteristic of Mr. Hart's productions. He is faithful to the types and incidents of the west. He does not believe in wild exaggeration and untruthful representation of people he holds in reverential esteem—the men who made the west.

A fine cast is supporting Mr. Hart and the picture is a real thriller. King Baggot directed.

"TUMBLEWEEDS" NAMED BECAUSE OF HABITS

Bill Hart's New Picture Title Taken From Weed of Western Prairies

What are "tumbleweeds?"

While this question may seem odd to many who have lived in the west or middle west, it is a fact that numerous city dwellers, especially, do not know what a tumbleweed really is.

Inasmuch as William S. Hart's new screen production, "Tumbleweeds," his first for United Artists Corporation, comes next to the theatre, an explanation of the nature of the weed, which gives its name to Hal G. Evarts' epic novel, may not be amiss:

Herbert Quick, lamented author of "The Hawkeye," in that fine story, tells of the Tumbleweeds in the following delightful fashion:

"A new weed came in with settlement of the country and the breaking of the prairie sod, here and there, in those little black oblongs which are now great farms. Ah, how small they looked! And on these newly-plowed fields there grew up as if the seeds had been awaiting the plough for ages, this new seed. It was a lovely, tender, green thing as it sprouted from the black sod, but as summer advanced it rivaled in size the plant from the mustard seed of Scripture. It grew into a great hemisphere of spiny foliage, its flat side on the ground, and its huge oval, sometimes four feet high, resting in a broad circle on the earth. And then see what nature does for the perpetuation of the race! Nature caused the root to decay as the millions of seeds ripened, and at the first strong wind of autumn, each weed fetched loose from its moorings and rolled across the prairie like a great ball, scattering its seeds as it went. We called them "tumbleweeds."

The encyclopedia calls them "plants, chiefly annuals, especially abundant in prairie regions." The best known in the United States are the Russian thistle and two tumbling "pigweeds."

Oddly enough, the German immigrants used to call the tumbleweeds, "wolves" perhaps because they looked like packs of hunted animals as they rolled across the open spaces in the dusk.

King Baggot directed "Tumbleweeds" for Mr. Hart.

HART SEES DEMAND FOR WESTERN FILMS

Star of "Tumbleweeds," New Drama of the West, Explains His Attitude

"I firmly believe that the continual demand for western pictures," says William S. Hart, whose production of "Tumbleweeds" for United Artists Corporation release will be at the theatre next "is due to the fact that people realize that in the west is contained the most romantic history of our country, and that the bravery of those who blazed the trails in pioneer days is as potent in its effect today as ever. To give accurate pictures of the people and times in what is called the Far West but which involves the midwest, northwest and southwest as well, is my purpose in producing photoplays."

"Tumbleweeds" was directed by King Baggot and Barbara Bedford has the feminine lead opposite the star.

"TUMBLEWEEDS." THEY JUST KEEP ROLLING

How Bill Hart's New Photoplay Got Its Title is Herewith Explained

A lot of people keep asking why "Tumbleweeds" was chosen as the title for William S. Hart's new photoplay for United Artists Corporation release, and want to know what it means, and how it applies. Here's the answer:

During the settling of the Cherokee Land Strip between Kansas and Oklahoma back in 1889, the cowpunchers had to seek green fields and pastures new, because the cattle ranchers on the strip were forced to move and the cattle were dispersed.

The punchers, as Hal G. Evarts, author of the story "Tumbleweeds" had it, referred to themselves as "tumbleweeds" because they were continually on the move, and pointed with disdain to the lowly squash, anchored to its vine till somebody cut it loose for cooking purposes. They had a song—

"I never cease my roamin'
I'm always hard to catch—
But the punkin stays forever
In the same ole garden patch."

Bill Hart plays a typical tumbleweed in the picture which King Baggot directed, and which comes next to the theatre, but he finally ceases drifting. It is said that this is the biggest and finest picture the foremost western star has ever made. A fine cast is announced, with Barbara Bedford as leading woman. C. Gardner Sullivan adapted "Tumbleweeds" for the screen.

THOUSANDS FILMED IN NEW HART MOVIE

"Tumbleweeds" an Accurate Photographic Portrayal of Great Homestead Rush

"Tumbleweeds," which is to be seen at the theatre next is a William S. Hart production in which great crowds of people are used, as well as enormous herds of cattle and horses, soldiers and thousands of vehicles.

Having to do with the famous dash of the homesteaders to settle on the Cherokee Land Strip when it was opened in 1889, this feature alone entails the use of many hundreds of men and women as well as children, who arrive at Caldwell, Kan., to stake their homesites in the Strip. The actual dash itself is historically recognized as one of the greatest "rushes" in the story of the West's upbuilding.

Cattle ranch scenes necessitated the use of many big herds and all the attendant thrill of true cowboy life.

Bill Hart has a role distinctly suited to him in the part of Don Carver, self-styled "tumbleweed" who only comes to rest when romance enters his life in the person of a delightful girl of the midwest—played by Barbara Bedford.

King Baggot, formerly a favorite screen star, is director of the picture, adapted by C. Gardner Sullivan from the novel by Hal G. Evarts, which formerly ran in the Saturday Evening Post. It is a United Artists Corporation release.

CALL "TUMBLEWEEDS" GREATEST HART FILM

Cherokee Land Rush Scenes Made At Huge Expense Before Camera Battery

When it is reflected that, on one scene alone for William S. Hart's "Tumbleweeds," which comes to the theatre next more than \$100,000 worth of cameras were used, fully nineteen being trained on the action, it can be judged that this is one of the world's greatest western pictures. It is Hart's own production for United Artists Corporation release, and is his greatest effort in the eleven years of his successful screen career.

The great scene referred to is the land rush which duplicates that which took place thirty-six years ago at the Cherokee Strip between Kansas and Oklahoma. Hundreds of wagons, people, horses and mules were utilized in this great dash—the most thrilling ever depicted for a picture anywhere.

The scene was enacted before a crowd of spectators and members of the press and all were thrilled as if by an actual happening in life.

King Baggot, director, with his assistant, and thirty sub-assistants staged the big event. It is notable that no one was injured—not even a horse or dog.

When the siren whistled its shrieking signal, and bugles were blown, the great dash started and like a maddened army flew past the camera stands distributed over five miles of territory from various angles. Some cameras were perched precariously on high parallels while others were not more than two feet from the ground—to catch the wheels and horses' hoofs. Still cameras, graflexes and others were working at top speed.

William S. Hart, star and producer, is said to have done the finest work of his career in this production. He plays a typical cowboy of 1889, does marvelous riding and some hard hitting as well. Barbara Bedford is his leading woman.

The location at La Aguerro Rancho assumed the aspects of a young city of tents. Five thousand gallons of water were transported daily six miles to camp; during the rush scene 12,000 gallons a day had to be provided. Mess tents fed hundreds of men, women and children. There were provisions for every emergency, including hospitals for man or beast; fire and police protection. Thousands of bales of hay were utilized for feed for the stock. Hundreds of cowboys handled the horses and cattle. Wagons came from everywhere—many covered prairie schooners—and the Ventura Boulevard and contiguous country resembled a trail of the old days, save for the autos which mingled incongruously with the vehicles of forty years ago. It was a study in the development of transportation methods.

Publicity Stories about "Bill" Hart, Good any Time

BILL HART TELLS LOVE OF ANIMALS

"Maybe There is a Dog Heaven," Says Star of "Tumbleweeds" Western Drama

Love of animals is one of the well-known characteristics of William S. (Bill) Hart, whose new production, "Tumbleweeds," a United Artists Corporation picture, will be at the..... theatre next and he has not only given substantial aid in this direction but maintains quite a collection of pets at his Newhall, Cal., ranch.

Among these is the famous Pinto pony; Elizabeth, the giant mule; several other horses, numerous dogs and cats. And every last one of these loves Bill as much as he is beloved by the public.

In a recent letter to the Los Angeles S. P. C. A., after visiting their rescued animal pens, Bill Hart said:

"The more I travel the trail the more I hesitate at coming in contact with these poor, deserted little creatures, (stray animals). It hurts. And somehow I am not ashamed to say—it hurts. The poor, little fellows try, oh, so hard to please and they cannot understand why they cannot do so—for they have done no wrong.

"Their eyes look so appealingly, so entreatingly that it leaves a sort of 'gone' feeling that I cannot help or overcome.

"If there is a dog heaven—and who shall say there is not—all those homeless little fellows that we humans cannot succor will surely go there."

HART PICTURIZES BIG SELLING NOVEL

"Tumbleweeds," Screened by Star, Popular as Serial and Also in Book Form

Millions read "Tumbleweeds" by Hal G. Evarts, when it ran as a Saturday Evening Post serial; many more read it in book-form and now, with William S. Hart in the role of Don Carver, it has reached the motion picture screen.

A William S. Hart production, released by United Artists Corporation—the same firm that releases the pictures of Mary Pickford, Charlie Chaplin, Douglas Fairbanks, etc.—this picture offers Bill Hart at his very best, with a competent cast of characters. Barbara Bedford has the feminine lead.

C. Gardner Sullivan adapted the book to the new medium. Mr. Sullivan has many scenarios to his credit and has long been regarded as one of the most brilliant screen authors.

King Baggot, himself a former screen star of real magnitude, directed "Tumbleweeds," and now it will be seen at the theatre on

"Tumbleweeds" is a midwestern epic, dealing with the settlement of the Cherokee Land Strip between Kansas and Oklahoma. It is full of thrills, hard riding, quick shooting, comedy and romance.

BILL HART TELLS HIS MIDDLE NAME

It is "Surrey," But Nobody Seems to Know Why He Was So Christened

The question of what the "S" stands for in William S. Hart's name, has long been debated by his fan friends and even his intimate acquaintances, for he has never told it until recently he revealed the secret to a newspaper writer.

It is "Surrey." People have guessed that it might be "Silent" or "Shakespeare" but they were wrong. This is how the name was given him, by his own statement:

His father, Nicholas Hart, had a favorite brother who was killed in an accident. His name was William. When Bill was born, he was named William for the brother and this was followed up with "Surrey" which had been William's pet name for Nicholas Hart. Why his brother called him this, Bill's father never knew.

Bill Hart—"Two-Gun Bill"—is to be seen shortly at the theatre in his own production, "Tumbleweeds," released by United Artists Corporation. It was directed by King Baggot. Barbara Bedford has the feminine lead and there is a strong supporting cast. It is a tale of the land rush of 1889, when the Cherokee Strip was opened to homesteaders. This strip lay between Kansas and Oklahoma. An exciting story has been woven about this episode in history, with strong love interest and much comedy as well as thrills. Bill plays a typical cowboy of the period.

BILL HART LOVES HORSES, DOGS, BOOKS

Creator of Title Role in "Tumbleweeds" New Western Drama, Has Splendid Film

In private life, William S. Hart, who appears this week at the theatre in "Tumbleweeds," his production for United Artists Corporation release, is a studious man.

He has a well-used library and likes the classics and all books pertaining to his beloved west, another of the great affections of his life. Brought up in Dakota and Minnesota, he learned to love the west and the ways of the Indians and white folk with whom he came into contact—most of them, that is!

A strong passion of Bill Hart's is his love of animals. He has a never-failing sympathy for all dumb brutes, especially horses and dogs. His affection for the Pinto pony is already a byword. He never sees a poor, stray dog but his heart goes out to it, in its helplessness. Therefore he has aided substantially the organizations caring for these helpless creatures.

"Tumbleweeds" shows Hart at his best in a clean-cut drama wherein he plays a cowboy with high ideals and all the bravery that his life demands of him if he is to be successful. It is a thrilling picture, a picture to command respect and to entertain to the Nth degree.

BILL HART'S MAIL OF STRANGE NATURE

Fan Letters Oddly Different From That of Most Screen Stars

Testifying to the popularity of Bill Hart, screen star, his fan mail is coming in as regularly as it has been doing for years and in as large quantities.

But it is largely of a character different than the usual star's mail. William S. Hart, whose production, "Tumbleweeds" for United Artists Corporation release will be seen next at the theatre, is recognized as an exponent of the west and his characterizations have always rung true.

He does not go in for wild exaggerations, in dress or action. He knows that the true westerner, be he pioneer, cowboy, ranchman, bad man or peace officer, is first of all a human being, not a side show.

Life is serious or humorous to him, according to his temperament, but he doesn't dress fantastically or act like a zany. If his attire seems different and queer to those of the cities far removed from the cow country—so does the dress of the average tourist, no doubt, to the eyes of the native of Zambesi or Timbuctu. And it is worn for a purpose—the dark shirt to reflect as little as possible the sun's rays, the big loose handkerchief about the neck to slip over the nose and keep out dust when riding close in; the "chaps" to protect the legs against the thorny undergrowth—these are not ornaments—they are needed attire.

But this is a bit off the track—what we started to say was that Bill Hart is recognized for the genuineness of his portrayals. This is pleasing to those who know the west, especially so since the fan mail is frequently filled with letters of congratulation from old timers who are familiar with the types and who laugh immoderately at some of the supposed cowboy stunts and characters which occasionally reach the screen, and praise Mr. Hart for his faithfulness to the real thing.

Odd curios—a Maori lucky piece from New Zealand; a doll, dressed and accoutred like a westerner; souvenirs from odd corners of the globe—pictures, folders, booklets—all these things reach Mr. Hart daily in his fan mail.

Of course, many are simple requests for photographs. These are promptly sent and a secretary is kept busy with this detail. But most of the writers ask when Bill Hart will next be seen on the screen and if there are any of his innumerable fans in they will have a chance to see him in "Tumbleweeds." King Baggot directed this picture, a truly thrilling tale of the last frontier—with Mr. Hart in his most famous role—an American cowboy.

William S. Hart, the noted western star, who will be seen at the theatre next in "Tumbleweeds" his latest production for United Artists Corporation release, recently made a trip to New York expressly to appear at the public Gambol of the Lambs Club in the Metropolitan Opera House. He was one of the big hits of a bill on which were such notables as General Pershing, John Phillip Sousa, Al Jolson, etc., etc.

HISTORY'S GREATEST LAND RUSH FILMED

Bill Hart Depicts Cherokee Strip Homestead Stampede in "Tumbleweeds"

The last dash of the homesteaders for the purpose of staking claims on the old Cherokee Land Strip between Kansas and Oklahoma, is depicted for the first time on the screen in William S. Hart's new screen production, "Tumbleweeds," a United Artists Corporation release, coming to the theatre next

The Cherokee Strip, so-called because it was set aside as neutral ground between the Indians and early white settlers, was thrown open in 1889 by the Government for homestead purposes and as soon as the word went out, thousands upon thousands of home seekers flocked to Caldwell, Kan., to be ready for the starter's word. It was virgin prairie soil, in the midst of a fine agricultural region and the land was valuable. Some homestead land is not so valuable, as many persons have learned by experience.

The big ranches which were rented from the Indians by cattlemen, had to be vacated; the great herds removed. This made bitterness between the cowmen and the homesteaders. Then there were the "sooners" to worry with—men who tried to sneak in ahead of the opening and grab land. They were promptly jailed when caught.

This is the historical state of affairs around which "Tumbleweeds" is built. Hal G. Evarts wrote the story and it was adapted for the screen by C. Gardner Sullivan.

The truly tremendous scenes of the mad dash for land, the moving of the enormous herds of cattle, the episodes around Caldwell, which grew to a raw metropolis almost overnight, the love, laughter, grim determination, pathos, tragedy and drama of those stirring days in our own land, will all be seen in Mr. Hart's picture—the biggest and best he has made to date.

A fine cast surrounds the star—including Barbara Bedford as leading woman—and King Baggot was the director.

VEHICLES OF ALL SORTS FOR MOVIE

Curley Eagles, dubbed "horse opera impresario of the West," who knows where all the horses, cattle, wagons and every sort of rolling stock in California are located, was engaged to gather the equipment for William S. Hart's production, "Tumbleweeds."

He recently moved the great accumulation of supplies of this nature from his Silver Lake stables in Edendale to Burbank, where forty acres had been leased by Mr. Eagles to accommodate the stuff. In the great scenes of this picture, which is now showing at the theatre, many horses, all kinds of wagons and other equipages, were employed, especially in the episodes showing the great rush to locate homesites on the Cherokee Land Strip, opened by the government in 1889 to homesteaders. Southern California and points north, east and west, were scoured for vehicles of all sorts and it is probable that never before has so vast an accumulation of rolling stock been brought together for one picture.

More Stories about "Bill" Hart, the Star and the Man

BILL HART CATERS TO NEEDS OF BOY

Would Instil Bravery and Square Deal in Nation's Youth, Says Star of "Tumbleweeds"

"The most important thing that any of us can do," declares William S. Hart, whose production "Tumbleweeds" is released by United Artists Corporation, "is to devote as much attention as possible to the proper development of the rising generation."

"That is why I devote so much of my own time, thought and energy to thinking up new schemes and writing things which will benefit and interest the boys of the nation."

"To inculcate bravery, reverence for ideals, honesty and squareness in the boy's mind is worthy of any man's attention."

In his pictures, Mr. Hart has always endeavored to impress these very principles upon the spectators and that is why everyone admires his productions aside from their entertainment value. "Tumbleweeds," directed by King Baggot, is one of the finest he has ever made. It comes to the theatre next.....

QUAINT GIFTS GO TO HART, FILM HERO

More quaint gifts are sent to William S. Hart by his admirers than could be imagined. They range all the way from penwipers to a doll made in the likeness of a western cowboy with full equipment. All are labors of love. The doll was made by an elderly woman who declared that Mr. Hart was her favorite screen player and that she never missed one of his pictures. Bill Hart will be at the theatre in "Tumbleweeds" next..... and this picture, a William S. Hart production for United Artists Corporation release, is said to be one of the finest he has ever made. It has all the thrills that could be asked for and much comedy and romance as well. King Baggot directed the production.

Bill Hart, western film star, has no desire to fly. "Put me on a horse," he observes, "and I'll negotiate any kind of trail, but as for flying—*terra-firma* is good enough for me". William S. Hart will be seen in "Tumbleweeds" at the theatre next week, beginning..... This is his very latest picture and said to be the best he has ever made. Mr. Hart discussed the art of flying at length with Lieut. Leigh Wade, pilot of the *Boston* in the world flight, and the latter assured him that aviation was extremely fascinating and highly enjoyable. But Bill shook his head and reiterated that a horse and good old Mother Earth were good enough for him.

The Bard of Avon has always been a source of infinite delight and study to William S. Hart, famed western screen star, whose new picture, "Tumbleweeds" is now playing at the theatre. In common with many other distinguished men in various walks of life, he finds in the great "poet of the people" the never-failing wonder and beauty of expression to be familiar with which is a liberal education.

WORLD'S AUTHORS NAME BILL HART

Producer of "Tumbleweeds" Frequently Mentioned by the Leading Writers

It is a fact that probably no other star has been mentioned gratuitously and in a complimentary manner by as many of the leading authors as has Bill Hart, who comes to the theatre next..... in "Tumbleweeds," his first screen production for United Artists Corporation release.

For example, Sherwood Anderson, the well-known novelist devotes considerable space in his autobiography, "A Story Teller's Story" to the western film star, speaking of him in the most kindly manner.

In "Table Talk of George Bernard Shaw," he is mentioned by the famous Irishman's biographer.

Special writers, magazine contributors and others, find it necessary to refer to Bill Hart frequently—when they happen to discuss western pictures of which he is the premier and foremost exponent.

All of which simply goes to show how Hart has become identified with his work and how he stands as an individual representative of the west in picture and story.

HART'S FIRST FILM STILL IN DEMAND

It is interesting to note that the very first-motion picture ever made by William S. Hart, who comes to the theatre next..... in "Tumbleweeds," his production for United Artists Corporation, is still in demand and being exhibited. In addition every picture that he has made since then is being shown. This is no doubt an unprecedented situation in the film industry and testifies to the unflinching popularity of the famous western star. His new picture deals with events at the time the Cherokee Land Strip between Oklahoma and Kansas was opened to homesteaders. It is from the novel by Hal G. Evarts and was directed by King Baggot. It is filled with thrills, laughs and romantic adventure and shows "Big Bill" Hart at his very best.

"Tumbleweeds" at the theatre this week, with the ever-popular William S. (Bill) Hart, as star, is a picture which leaves nothing to be desired, save more of the same kind, is the decision of the public. It has romance, thrills, love and wholesome fun blended in excellent fashion. In his production of Hal G. Evarts' well-known Saturday Evening Post serial, afterward a big seller in book form, Mr. Hart has given of his best and the direction by King Baggot, formerly a favorite screen star himself shows a thorough appreciation of the subject. A tale of the midwest and of the last dash of the American homesteaders, it is human and filled with the endearing qualities that must necessarily be present in any picture dealing with an epic period in the history of our country.

The most unassuming of men, William S. Hart, now appearing at the theatre in "Tumbleweeds" his latest production, is nevertheless a keen business man, a close student of human nature and a great reader, especially of the classics. Few persons have ever been able to "stump" him in an argument.

BILL HART ALWAYS IN STRONG DEMAND

It is doubtful if there is another star of the screen world who is more sought after for various functions, benefits and the like than William S. Hart, whose screen production, "Tumbleweeds," for United Artists comes to the theatre shortly.

Much as he might wish to grant all the demands made upon him for appearances in public, his work is such that he can seldom accede to the requests.

Rodeos or similar western affairs are always eager to have Bill Hart present, naturally enough, but it takes time to travel about and when he is making pictures or writing, he cannot spare the time.

So he has to say "no," often regretfully, to about ninety-nine percent of the requests that he be present at this or that function.

One memorable breach of what is almost a rule, was when he made a tour of the country on three different Liberty Loan drives during the war and the results were decidedly pleasing to the Government for he amassed a great sum. It was hard work, however, and for weeks, Bill never had a chance to put on anything other than his cowboy rigout.

"Tumbleweeds" is said to be Bill's best picture to date and will be awaited with interest by his many admirers here.

HART AS A BOY PINED FOR INDIANS

When William S. Hart first returned to New York, as a boy, he had been so long living in Dakota and playing with Indian boys that he scarcely knew how to act or talk. As a result he was almost solitary for a time, longing for his Redskin friends and for the wild country to which he was accustomed. In time he grew used to his new surroundings but never lost his love of the open lands and his motion pictures have since reflected the knowledge and understanding he possesses of the west, the Indians and the frontier types. He will be seen in "Tumbleweeds" at the theatre next..... This is the finest screen drama he has ever made, it is declared.

A big old fashioned watch—two of them in fact—figure in "Tumbleweeds," William S. Hart's first production for United Artists Corporation now at the theatre. The moment for the opening of the Cherokee Land Strip, between Kansas and Oklahoma, round which the story centers, is the signal for a mad dash by homesteaders to locate land. The timepieces are anxiously scanned and inserts of the faces of the big silver watches of the period are shown. The suspense is quite powerful in its effect on the spectators.

COWBOY LANGUAGE COMES FROM SPAIN

Bill Hart, Movie Star, Typical Cowman, in New Picture, "Tumbleweeds"

In the early days of the western cattle country, many of the cowboys were Spanish or of that extraction and as a result their names for various places, things and customs, were adopted by the American punchers.

Thus we get the term *rodeo* for round-up; *riata* for rope, *remuda* for the extra horses with a cow outfit, herded by a horse wrangler; *segundo* for second hand; *sombrero* for hat; *hombre* for man; and so on.

The American cowboy himself is no slouch at thinking up names for things and thus the man of his profession is called variously a cowboy, cowpuncher, tra horses—in fact for all the horses cow-waddy, etc.

The man who takes care of the ex-with an outfit—is the wrangler. The vehicle containing food supplies and where the culinary expert has his domain, is the "chuck" wagon. In ridiculing a member of the "profession," one cowboy may refer to another as a "cow nurse." The "rope" covers all the names of lasso, lariat, or the Spanish *riata* and "chaps" is from *chaparajos* the broad, leather leg protectors which prevent the brush and other obstructions from lacerating the legs of the puncher as he rides through them. The word is from *chaparral*—dwarfed, thorny foliage.

Speaking of cowboys, William S. Hart plays a real one in "Tumbleweeds" at the theatre this week. In fact it is conceded that he has one of the finest roles and one of the most thrilling pictures of his career in this, his own production, for the United Artists Corporation release.

HART FILM SHOWS TOWN'S FAST GROWTH

Village Became Metropolis Overnight in "Tumbleweeds," New Screen Drama

How a town consisting of a few scattered buildings can in a short time become a bustling metropolis, is exemplified in Hal G. Evarts' story, "Tumbleweeds" which has been made into a stirring and virile screen drama produced by William S. Hart and which is to be seen next..... at the theatre.

Caldwell, Kansas, is on the border of the Cherokee Land Strip, which as opened in 1889 to homesteaders, is the locale of some of the most exciting action in the drama. It was a very small town in the period preceding the opening until the homesteaders began to arrive when in no time at all it grew to remarkable proportions.

The town before and after is seen in the picture, and the replica of the main street is most effective, it is said, for great care was taken in constructing it to see that the period and the peculiarities of a frontier community were accurately portrayed.

This picture was directed by King Baggot and Barbara Bedford is leading woman for William S. Hart who plays the redoubtable Don Carver, styling himself a "tumbleweed" but developing opposite tendencies when love enters.

It is a United Artists Corporation release.

Short Stories about the Players in the Picture

TROUGH DUCKING FOR MOVIE ACTOR

Player in William S. Hart's New Film, "Tumbleweeds" Gets Rough Treatment

J. Gordon Russell who plays Noll Lassiter in "Tumbleweeds" at the..... theatre this week, was obliged to take a rather severe ducking at the hands of the star, William S. Hart, in the latter's production for United Artists Corporation release.

Russell is a big, husky actor, and specializes in virile roles. In this picture he is a hard character and abuses dogs, children and old people. Oddly enough, in real life, he is a kindly, charming fellow—which is usually the case with stage or screen "heavies."

Bill encounters the villain abusing a boy and a dog and ducks him in a watering trough until he agrees to apologize to both his victims. Later he has some lively scraps with the star and together with another actor, Richard R. Neill, who plays the part of Freel, concocts all kinds of mischief. In the end both are dragged at a ropes' end through the dust of Caldwell, Kan.

Barbara Bedford is leading woman while many other notable players support Mr. Hart. King Baggot directed "Tumbleweeds" with great skill.

STAGE COMEDIAN A MOVIE VILLAIN

When he was on the stage, they kept him doing comedy and when he went into pictures, they made him a heavy.

"It must be my face," sighs Richard R. Neill, who plays one of the two villains in "Tumbleweeds," William S. Hart's production for United Artists Corporation release, and which comes to the theatre next.....

Neill started stock acting in Philadelphia, where he was born, with George Holland's company, when Mrs. John Drew was in the cast. He worked for the big companies later in productions, and finally a year or so ago, after several years in films in the east, came to Hollywood. He played a part in "Wild Bill Hickok" with Mr. Hart and is at his best—or worst (being a bad man of the oily type)—in "Tumbleweeds."

KERRIGAN WITH HART

Wallace W. Kerrigan was production manager on "Tumbleweeds" the William S. Hart production in which the noted western star appears at the theatre next Mr. Kerrigan was for three years in the same capacity with Mary Pickford and was also formerly with Rudolf Valentino during George Ullman's production with that star. "Tumbleweeds" is released by United Artists Corporation and is one of the outstanding features of their program.

One of Bill Hart's juvenile admirers, who resides in Hollywood, is an expert with the camera and whenever he gets a chance to "shoot" the famous western star, he does so. Later he develops and prints the pictures and sends a set to Mr. Hart. "Tumbleweeds" at the theatre this week, shows Mr. Hart at his best and is added evidence of why boys everywhere are devoted to him.

HIS MANY FACES WIN HIM FILM JOB

Several years ago a famous detective character in fiction was "Cleck, the Man of Forty Faces." The authors must have had in mind Lucien Littlefield, who plays the role of Kentucky Rose, in William S. Hart's production, "Tumbleweeds" for United Artists Corporation release, now showing at the theatre.

Littlefield started character parts almost at the beginning of his career and soon developed an instinct for disguise that was almost uncanny. In stage and screen parlance, of course, this is called the art of makeup, but even Nick Carter in his palmist days had nothing on the young actor when it came to altering his aspect quickly and effectively. To make himself appear ninety years of age is no trick at all for Littlefield.

In "Tumbleweeds" he is a lovelorn cowboy whose face, while it might not exactly stop a clock, would at least necessitate frequent rewinding of the timepiece. He gets much fun out of the very unusual role.

ARMY CAPTAIN IN NEW HART PICTURE

Capt. T. E. Duncan is not only a good actor but he knows military tactics backward and crosswise. He started his screen career with Otis Turner several years ago and soon became a specialist in handling big military episodes. He gained his training in the Spanish-American War, later in the Philippines and in the World War was a Captain of Coast Artillery Corps which was mustered into the Regular Army from the National Guard of California. He did not get overseas, however, much to his regret. He plays a military role and handled the big martial scenes in William S. Hart's production "Tumbleweeds," now at the theatre.

CLEVER BOY FILM ACTOR

Little Jack Murphy plays the boy, Bart, in "Tumbleweeds" the William S. Hart production for United Artists Corporation release. Jack is thirteen and talented. His father is attorney for the Port Commission in Seattle, Wash., and was formerly prosecuting attorney. Jack's brother, Maurice, is also a clever boy actor. Jack has played in many big pictures such as "Swiss Family Robinson" and "Stella Dallas." "Tumbleweeds" comes to the theatre next for days.

ACTRESS DENIES HOBBY

"What's your hobby," asked someone on meeting Barbara Bedford, playing the feminine lead in "Tumbleweeds," William S. Hart's production for United Artists Corporation release, to be seen next..... at the theatre.

"I haven't any," she responded. "I like everything and so I can't say I'm especially addicted to any one hobby."

Miss Bedford is accomplished in most outdoor sports and is not only beautiful but a talented actress.

LOST BIG FILM JOB SEEKING A PEACOCK

Asked to tell something of his career, J. Gordon Russell, who plays the heavy role of Noll Lassiter in "Tumbleweeds," William S. Hart's production for United Artists Corporation release, responded:

"Any guy who would sit down to tell how unusual and great he is ought to be considered unusual enough to be in pictures, without an itemized statement of his deficiencies."

He continues: "I lost a big part in a big production by going away from home in search of a peacock, in order to paint that kind of a bird on a tray to satisfy my wife. Some insist that peacocks are bad luck. For sale: Beautiful hand-painted peacock tray."

"My favorite sports are riding, swimming, bowling and hunting—but not hunting peacocks."

"Tumbleweeds" will be seen at the theatre next It is Bill Hart's latest and greatest picture.

SPLENDID CAMERA WORK IN HART FILM

John Stumar, first cameraman for "Tumbleweeds," Bill Hart's first production for United Artists Corporation release, is one of the finest in his profession. He is a student of photography, knows all about the technicalities of lighting, grouping, composition, angles, etc., and makes his skill apparent in every shot. On location work he is at his best. "Tumbleweeds" will be seen next at the theatre and the public can judge of Stumar's exceptional ability with the lens. Art Reeves was second cameraman and is one of the most experienced men in his profession. Junius Estep was still and publicity photographer.

FUNNY, NOW VILLAIN

When Richard R. Neill, who plays the heavy role of Bill Freel in "Tumbleweeds," William S. Hart's production for United Artists Corporation release, first started on the stage it was with George Holland's stock company in Philadelphia. Mrs. John Drew was in the company. He went with the Frohmans afterward for many years and later was with the Shuberts. Finally he entered pictures and not so long ago came to the coast where he is still in the films. Neill is a skilled actor and while he is fine in comedy is at his best, perhaps, as a villain. "Tumbleweeds" will be seen at the theatre next

A troop of cavalymen—all ex-U. S. troopers—will be seen in "Tumbleweeds," William S. Hart's new screen production for United Artists Corporation release. Capt. T. E. Duncan, advisor on the military features, selected men who are typical of the blue clad soldiers on horseback of 1889, good riders, men of upstanding appearance. King Baggot directed the production and Wallace Kerrigan was production manager.

BARBARA BEDFORD HART'S LEADING LADY

Has Supporting Role in "Tumbleweeds," Star's New Western Drama

Barbara Bedford, one of the most charming actresses on the screen, was chosen by William S. Hart as leading woman for "Tumbleweeds," his first production for United Artists Corporation release and which comes to the theatre next

Miss Bedford plays the role of Molly Lassiter in this fine story of the Cherokee Strip land rush in 1889. Miss Bedford had her first real chance in a former Hart picture, "The Cradle of Courage," and has since proved the accuracy of the star's judgment.

Lucien Littlefield has a comedy role to which he does full justice, as "Kentucky Rose," a lovelorn cowpuncher. Mr. Littlefield has long since demonstrated to the satisfaction of many fans that he is a capable character actor with much originality.

Two villains are respectively played by J. Gordon Russell and Richard R. Neill. Both are big men, physically, standing above the six foot mark and both are talented actors. Jack Murphy, a clever boy actor, plays Bart Lassiter. Lillian Leighton is an Irish widow in the picture, blessed with three children. Capt. T. E. Duncan plays a cavalry major and also aided on the military details. Gertrude Claire and other important players complete an exceptional cast.

Bill Hart in the stellar role of Don Carver, is a typical cowboy of the period, with all the familiar characteristics that have made him the ideal of millions of film fans. He has lots of exciting action and is in all ways the beloved Big Bill Hart that made Western pictures popular.

King Baggot directed. Mr. Baggot was long a favorite screen star till he turned to directing and has become a thorough artist with the megaphone as well. His assistant was Justin H. McCloskey, an able and indefatigable worker. John Stumar was first, and Art Reeves, second cameraman. Junius Estep shot the stills. Hugh Reticker was art director and Frank Uecker, property man.

Wallace Kerrigan, formerly with Mary Pickford's company for three years as production manager, was engaged in that capacity for "Tumbleweeds" and proved his skill as an executive.

C. Gardner Sullivan adapted the story from Hal G. Evarts' novel which first ran serially in the Saturday Evening Post and later had wide popularity in book form.

Various periods in locomotion were represented at "Tumbleweeds" Camp, where Bill Hart's picture, "Tumbleweeds" was produced by him for United Artists Corporation release. Autos there are in plenty, but naturally none appears in the picture which is laid about thirty-six years ago. Covered wagons, however, are seen, remnants of even an earlier day; spring wagons, buckboards and similar vehicles are plentiful. And when the big land rush scenes are shot on location, later, there will be hundreds of such conveyances of every kind employed.

Never "Away" so can't be "Coming Back" says Hart in Telling of His Picture Plans, Aims and Ambitions

TO EDITORS—In the following special story about William S. Hart there will be found abundant material for almost any kind of Sunday or magazine feature. The story is given in this length for that reason.

"I never 'went away,' so you can't properly say that I'm 'coming back,'" declared William S. Hart—"Two-Gun Bill" Hart—when explaining to an interviewer that the many persons who refer to his "retirement" from the motion picture screen are in error.

"Oh, yes; I know that a lot of persons are talking about 'Bill Hart's coming back' in my new picture 'Tumbleweeds,' which I have produced for United Artists Corporation release. But they are in error.

"I have never intimated any intention of definitely retiring from the screen until such time as I feel that the public no longer wants me or wants to see my pictures; or such a time as I, myself, determine for any reason which may be good and sufficient to me, to quit.

"Present indications are that I shall produce not more than four or five more pictures, although truthfully I can say that this is not based on the attitude of motion picture fans. I am receiving daily about 300 letters from photoplay enthusiasts and the burden of these letters, almost invariably, is 'Give us more pictures.'

"I feel that I am deeply indebted to the picture fans of the world, and I naturally want to discharge that obligation. Also, I would like to make a little more money, if only for the reason that it will better enable me successfully to carry out certain projects which I consider laudable. I am under contract to produce two big feature pictures for United Artists Corporation release. After these have been completed and delivered will be time enough to discuss future plans.

"The first of these pictures, 'Tumbleweeds' is now being shown. It is an adaptation by C. Gardner Sullivan of G. Evarts' fine story of the rush of homeseekers into the Cherokee Land strip when that great belt of virgin prairie land was thrown open by the government to homestead. It was directed by Clarence Brown, and has quickly taken rank as the best of all my productions.

"I did cease picture-making for a year and a half, but now that all is clear sailing, I have resumed my activities. As to 'Tumbleweeds' representing a 'come-back' let me explain that the first picture I ever made—and every one made since then—is still being exhibited. As to my two last productions, 'Wild Bill Hickok' and 'Singer Jim McKee,' the financial returns therefrom are far in excess of my former pictures, and in a considerable shorter period of time.

"This should dispose effectually of any idea that I am 'coming back' since, literally, I have never been off the screen."

Not only on the screen, but on the stage as well, "Bill" Hart is admittedly the premier delineator of true Western types. Presumably for the last fifty years or more someone constantly has been essaying such roles in the spoken drama, but until Hart gave the public his portrayals of "Cash" Hawkins, in "The Squaw Man," Dan Stark in "The

Barrier," Owen Wister's "The Virginian," and many others, many declare that no one had truly portrayed the man of the West as he really is.

Hart has too high a regard for the men who really are of the West—men like the late Bat Masterson, the living Wyatt Earp, whom he is proud to have known and to have called friend—men who have experienced hardships of all descriptions, worked the ranges in all conditions and circumstances—to portray them in an untruthful or unskillful manner, even were he so poor an artist as to have no scruples about the accuracy of his delineations.

It is a matter of pride in his work, and knowing and loving the West and Westerners, he would as soon think of burlesquing a type while pretending a faithful rendition as he would of flying—and the old saying holds good with Hart, for even in these days of aviation, that's one thing he's never done and says he never will—fly!

Hart declares that the Western motion picture is as popular today as it was yesterday and will continue to be tomorrow. He declares there is something fundamental about the West.

"There has always been a West," says Hart, "even when it meant a general gesture toward uncharted land and sea, or at best, some nearby habitation in a westerly direction. The other points of the compass have had their beginnings, and the development of the Eastern part of the United States is vital, basic, fundamental, as well. The human mind clings willingly and lovingly to the thought of pioneering, trail-blazing, the discovery of new frontiers as the old ones recede. And always the hardy traveler seems headed westward—Westward the course of empire takes its way."

Along came motion pictures, and William S. Hart almost had to pay out of his pocket to convince film people of the time that a Western picture could be a success. "Western pictures are a drug on the market," they told Hart.

In those days, about a decade ago, there had been numerous one and two reel Westerns. Exhibitors and producers alike were of the opinion that if these were to be taken as criterions, that type of film must be relegated to the realm of things best forgotten. But Hart argued, and he made it stick, and it will be news to many that his very first production, "The Bargain," together with every one made since, in either two, five or more reels, is still showing and in demand.

William S. Hart's critics say he never made a bad Western picture. Whatever may be said of the type of film—and the general consensus is that if they are good they are among the most entertaining—none can accuse him of making a joke of a western characterization. They point out that even in public appearances, Mr. Hart does not wear exaggerated attire, gaudy shirts, buck-skin gloves and the like. He dresses, say those who know, as true Westerners dress in their actual work or play. Imitation is the sincerest form of flattery, and Hart has many imitators. But it isn't on record that he has been out-distanced, or that his pace ever has been equalled. He remains the originator of the screen cowboy, the real Westerner, the two-gun hero, intrepid, invincible, cool, quick and ardent.

Says Hart Alone Depicts a True Western Atmosphere

Noted Magazine Writer Declares Others Are Mere "Doers of Stunts" Upon the Motion Picture Screen—"Read History Only and Watch Hart" for Real Ideas.

"On the screen, only William S. Hart, apparently, can give with subtlety and precision the human aspect of that West about which we have been talking," said Katherine Fuller Grould in a recent number of Harper's Magazine in an article entitled "The Aristocratic West."

The writer's plaint had been to the effect that the authors of books and producers of photoplays depicting the West, signally had failed in showing the West that made the code; the human heritage and creation of that land, and then made the above quoted comment on William S. Hart's understanding and interpretation. In this connection the writer goes on to say:

"I have never happened to see that accomplished actor (Hart) take a cowboy part; but it is a fact that given William S. Hart, a dozen acres of desert, one paint horse, two guns, and a hint of immediate danger just off-stage, and you have the atmosphere in which the code of the far West was born and grew into temporary control of a third of our great land.

"To the north we reach ultimately the regions of eternal ice and snow. Southward, once the tropics are passed, inevitably there must come the Antarctic. These facts our forebears knew at least instinctively; nor are these regions barren of interest; neither do they lack for chroniclers and advocates.

"But to the West, the boundless West—the eyes of the adventurer turn as the sunflower to its God!

"Today we have pushed the boundaries westward as far as the sea, and there is little left for pioneering. Only a comparatively small percentage of the people of this nation, perhaps, realize that as late as 1889 there remained a great strip of land untenanted by whites, except for a few widely scattered cattle ranches—the Cherokee Strip on the borders of Kansas and Oklahoma. It is with the homesteading of this famous strip that my first production for United Artists Corporation release, 'Tumbleweeds,' is concerned.

"But, getting back to western pictures; they are and will continue to be popular for several reasons—other than the great basic fact of the West being so vital a thing in itself.

"They give opportunity for thrills of a legitimate character; they call for the use of horses in considerable numbers, and most persons who amount to anything, love dogs and horses—or horses and dogs. Horses have a picturesqueness that appeals strangely and strongly to the great majority; and yet they are understandable even to those of us who have never seen a cowboy, or watched him throw a rope.

"A thousand 'extras' could not turn the trick so well. What he does in any given picture matters little; but the way he does it is history.

"Now—if short of first-hand experience, you want to know—you must not read the Western fiction or see the average Western film. You must read only the contemporary documents that have been preserved—the history—and the literature that is not fiction; and for conviction through the visual medium watch William S. Hart and him alone.

"The others are mere doers of stunts upon the screen. They have no more psychologic validity than the express train crashing through the broken bridge or the tenement house on fire.

"'Movie stuff?' Truth to tell, a lot of what is written and told and pictured of the West deserves only that opprobrious phrase. But the fact that the West has been discredited by unvarnished art does not prove that there was no West on which were built these poor contrivances."

"A picture of Africa or Egypt has its elements of the picturesque, too, but we cannot understand it as well. It lacks the human touch; the ways of the people are not our ways. Western pictures inculcate the spirit of bravery, of steadfastness in the face of hardships, and a determination to win despite handicaps. The West teems with figures of vital character, real men who have achieved greatness through the strength of the spirit and the urge of a surging ambition as well as by means of brawn.

"In a word the West is motion picture material, even as it is the material for Romance in any form. It bespeaks high adventure as do the visions conjured up by thoughts of the Spanish Main.

"And, above all, it has a history that has not half been told—it is an untold tale despite its popularity; it is a mine of riches most of which have not been discovered.

"So there is no wonder that western pictures, western books, western plays and stories, are perennially popular. The newstands today teem with literature of the west—some good, some bad—but good or bad, in all of it one finds something of that simple code of honor which was the principle of all true men of the open lands; you will find vice punished, virtue triumphant; and with virtue, in order to achieve its reward, there always is found bravery, strength of character, intrepidity of soul—and, after all, these are virtues in themselves."

Hart Known to Millions as Exponent of the West

Producer of "Tumbleweeds" Recognized as Originator of Western Character Both on Stage and Screen—As a Boy Lived and Played Among the Indians

William S. Hart is too well-known to millions of screen patrons the world over to need further introduction.

Wherever Western pictures are thought of he is recognized as the originator and the true portrayer of Western types, cowboys, frontier characters, etc.

Mr. Hart spent his early years in Dakota and northwestern Minnesota, among the Sioux Indians. There he learned the arts of the wilderness—to shoot with the bow and arrow, with a revolver or rifle, to throw a rope, ride a horse and to find his way through trackless forests.

He acquired the sign language, "hand talk," of the Redmen, learned the ways of stoicism and bravery from watching the older braves and companioning with boys of his own age.

Many a thrilling fight had young Bill with his dusky playmates, but this was all in the way of friendship and he was beloved by his Indian pals as much as he loved them. Necessarily, he saw much of the ways of white men in the West as well, and his absorbent mind and retentive memory in those impressionable years gave him a knowledge that has been unfailing in his stage and screen renditions ever since.

On the stage, he played leading roles at an absurdly youthful age, with many noted stars, such as Mme. Modjeska, Julia Arthur and others.

Then came his own inimitable portrayals of Cash Hawkins in "The Squaw Man," Dan Stark in "The Barrier," title role in "The Virginian," etc. These were his first real Western interpretations and playgoers went wild over them. He set the pace which others have followed, but to him belongs indubitably, the credit for truly characterizing the westerner.

With the advent of pictures, he convinced against their own judgment, as they supposed, the producers and others of the film industry, that Western pictures would go. He had been told deliberately that they were a "drug on the market." He upset traditions, made the Western picture the most lasting and comprehensible, as well as entertaining, form of screen divertisement.

From these early beginnings a decade ago, Bill Hart, as he soon began to be called—"Two-Gun Bill" being a favorite cognomen—promptly stepped into front rank of stardom. His Triangle, and Paramount contracts brought to the screen upward of a hundred great films depicting phases of Western life and adventure.

During the World War, Bill Hart made several strenuous Liberty Loan trips and raised a tremendous amount of money at that time so sorely needed by Uncle Sam.

Everywhere, abroad as well as at home, Bill Hart's fame spread; he was the idol—as he still is—of millions of boys from San Francisco to New York, from Australia to Russia. Men and women, too, have loved his pictures for they always "point a moral to adorn a tale." They show the Westerner as he is, and the qualities of bravery and hon-

esty being universal, it was possible for those who had no conception of the life of Western America, to appreciate his pictures.

William S. Hart's feats of horsemanship, his skill with six shooters, his portrayals of a dominant, calm, but powerful minded man, placed under terrific stress, all gained him plaudits from the public. Critics have tried their best to give him the credit due; no man has been more universally praised for his work.

Today Hart is at the height of his popularity. His fan mail is enormous and one secretary's time is constantly employed in sending out fan photos and answering special letters.

Every time he appears in public, in a parade, Bill Hart is greeted with a wild ovation over every inch of the line of march.

In a word his admirers are legion and the lonely little boy of the old Dakota days, has all by his own knowledge of acting, of men and of the West, and his inherent love for all things manly and true, won a place in the world's esteem that no one can ever usurp.

Mr. Hart is first of all an actor. That is his *metier*. He loves to write and has numerous books to his credit as well as motion pictures. But he is also an historian, versed in all that belongs to the frontiers of America.

His new affiliation with United Artists Corporation which releases his pictures, brings to the screen as the first vehicle, Hal G. Evarts' famous story of the opening of the Cherokee Land Strip to homesteaders. It is called "Tumbleweeds." C. Gardner Sullivan was the adapter and King Baggot directed the picture, a mammoth spectacle of a great historic period in the development of our country.

"TUMBLEWEEDS" IS A TYPICAL HART FILM

Review No. 3

Welcome Bill Hart! In his new picture for United Artists Corporation, which had its local premier at the theatre last night, he is all that his most ardent fans could ask for, and more. He is the Bill Hart that millions have learned to love for his faithful renditions of real men of the west placed under stressful conditions and winning through by sheer courage.

The picture is called "Tumbleweeds" and C. Gardner Sullivan adapted it from the story by Hal G. Evarts. Originally this appeared in the Saturday Evening Post and later in book form. It is a tale of the old Cherokee Land Strip, and of how it was settled by homesteaders in 1889.

That meant the removal of great cattle herds from the strip and the consequent bitterness between ranchers and

BILL HART MOVIE GETS BIG OVATION

"Tumbleweeds," Story of Cherokee Homestead Rush, His Greatest Photoplay

Review No. 1

The ovation that Bill Hart received last night at the theatre, though it was only his pictured presentment, would have done the famous western star's heart good had he been there to hear.

The picture was "Tumbleweeds," and it is Hart's first for United Artists Corporation release. If his others are as good no one can find room for criticism. True, Bill has never made a bad picture but "Tumbleweeds" caps them all. It was directed by King Baggot, who used to be a star himself until he decided to go on the reverse side of the camera and handle a megaphone instead of grease paint.

Bill Hart is a real cowboy in this story—a strong, forceful personality, as he always is. It tells—the story—of the settling by homesteaders of the old Cherokee Land Strip between Kansas and Oklahoma in 1889.

Molly Lassiter, one of the homesteader army, arrives on the scene. Bill, as Don Carver, hates all homesteaders till he sees Molly. Then he falls in love with the fair maid and becomes her champion. She has a bad half-brother who pals up with an ornery cuss named Freel. The two plan to grab off the water rights by settling on a certain ranch-house site. Bill has determined to do the same thing—for Molly—knowing she'll be lenient with the water.

They get him arrested as a "sooner" and he gets out, beats them both up and stakes the claim. A lot of good fun is supplied by Kentucky Rose, a lovelorn puncher with a bald dome and a face like a bad dream. Lucien Littlefield is the actor of this remarkable role.

Barbara Bedford is the girl — and there's a corking cast with J. Gordon Russell, Richard R. Neill, Lillian Leighton, Jack Murphy, etc. The scenes are wonderful and the great land rush in particular is highly spectacular.

Give us more like this one, Bill. You can't make us "holler stop,"

home seekers. Bill Hart plays a typical cowboy and falls in love with a girl of the homestead army. This is the basis of a powerful drama.

The scenes are splendid—the big cattle ranches, the great land rush when thousands upon thousands of people in every kind of vehicle and with every sort of steed, raced to get the best claims in the virgin prairie land between Kansas and Oklahoma.

King Baggot directed the film with skill and appreciation. It was splendidly acted and photographed. It is a satisfying picture and one that brings Bill Hart before us as we like him best—a vivid, courageous western He-man.

Barbara Bedford plays the feminine lead; Lucien Littlefield has a great comedy role; J. Gordon Russell and Richard R. Neill are two very bad villains—bad in their machinations, we mean. Jack Murphy, Lillian Leighton and others complete the cast.

BILL HART PICTURE AN EPIC OF WEST

"Tumbleweeds" a Winner From the Start With Big Audience at the.....

Review No. 2

"Tumbleweeds," this week's attraction at the theatre, was shown for the first time here last night to a record crowd and was a winner from the start. What Bill Hart film ever failed to draw?

This is his first production for United Artists Corporation and let's hope he gives us many more as good. He has a good cast, with Barbara Bedford as his leading woman; Lucien Littlefield, J. Gordon Russell, Richard R. Neill, Lillian Leighton, Jack Murphy, etc.

Mr. Hart proves that he has no peer as a western type. He did this long ago and his followers cannot be counted—they exist wherever pictures are shown and where decency, courage, honesty and bravery hold sway in the hearts of men.

Scenically and in every other way, "Tumbleweeds" is a great picture. It recites the story of the settling of the Cherokee Land Strip between Oklahoma and Kansas, by homesteaders, the removal of the great cattle herds, the bitterness between cattlemen and settlers. Bill Hart as a typical cowboy falls in love with a beautiful girl of the encroaching army and changes his views. He is no longer a wandering tumbleweed, but plans to establish a home.

King Baggot did splendid work in the direction. John Stumar is to be congratulated on the camera work. It is a treat to see a picture so splendidly mounted and acted.

CROWDS OKAY FOR BILL HART PICTURE

Review No. 4

How kōla! Hello! Yep, it's Bill Hart himself, back in town in a picture that is all wool and a yard wide—the real west in a film at the theatre, a picture called "Tumbleweeds" which C. Gardner Sullivan, one of the greatest scenarists in the business, adapted from Hal G. Evarts' story.

William S. Hart produced it for his first United Artists Corporation release and it is a humdinger—one of those films that makes you sorry when the word "End" is flashed on the screen.

Gosh, there's nobody like Bill! When he shows up on a horse with those narrow eyes of his, that granite face and commanding presence, you know that something's going to happen, pronto! And it does. It happens plenty.

It's a story of how the U. S. Government opened up the old Cherokee Land Strip back in '89, to homesteaders and told the cattlemen to take their herds and vamoose.

That bred trouble off the reel—but nobody wants to fight Uncle Sam so they took it with the best grace possible. Bill is a cowboy—a range foreman. He is sore as the rest till he meets a pretty girl of the newcomers and learns that there's room enough for everybody on this globe, especially for a man and woman who are in love!

Barbara Bedford plays the girl; the rest of the company is up to the mark. It's a whacking good film and the crowds at the theatre prove it!

King Baggot was the director.

Exclusive Feature Story That Should Go Over

X-Ray Shows Many Bill Hart Injuries in Film Work

There's one chap nobody can fool—who sees clear through one and who searches the human body even "unto the joints and the marrow"—and he is the X-ray specialist. Naturally, he is in the best possible position to prove to any person who may doubt, the genuineness of the movie stunts and the prowess of certain motion picture stars.

There are screen stars who employ doubles. This may be sailing under false colors, or getting credit due to somebody else, but the stunt man who does the doubling, gets well paid, and even if he does wind up in the hospital, seems generally well satisfied with his lot.

On the other hand, there are stars who refuse to employ doubles. They feel it is misrepresentation in a sense, and insist on going through whatever dangerous or difficult scenes the photoplay script may call for.

Such a star is William S. Hart, whose first feature picture for United Artists Corporation release, "Tumbleweeds," is coming to the theatre next.....for an indefinite run. Mr. Hart—"Big Bill" Hart—as his myriads of admirers call him—has never used a double. He scorns the idea, and can cite a series of broken bones, to say nothing of sprains and bruises galore, as proof. Each has its story, too; each concerns some incident in the making of entertainment for the public; each gives its evidence of Hart's endurance and nerve in trying positions.

"William S. Hart," says a leading X-ray specialist of Los Angeles, "has 'posed' for my operator more times than all the other Western stars put together. His record shows at least five fractures in the last three or four years."

Of course, there have been numerous minor breaks that have not been recorded while, as remarked, bruises, sprains, bumps, cuts and scratches are sprinkled through Bill Hart's screen career like stars in the milky way.

"Hart has remarkable powers of endurance," the X-ray specialist went on to say. "It is partly a matter of temperament. He knows he has certain work to do; every day's delay works hardship on others and costs money, for time is an essential factor in picture production, I understand. Thus Hart steels himself to injuries that would send another man to bed. The great trouble is to get him to realize the necessity of attention to such hurts. Often he comes to me for an examination several weeks after a fracture takes place. That makes it hard for the physician, but it must make it a lot harder for Mr. Hart."

"Hart had four ribs fractured at one time, and worked right on when one broken rib would have put most any man out of commission. Hart, true, is not any ordinary man. He always has taken good care of himself, lived a clean, outdoor life and developed his mentality at the same time."

"I've seen teamsters or truckmen come into a hospital to be treated for a painful injury, who perhaps were too dull in sensibility to feel pain in its most acute form. A surgeon, knowing their temperament, says 'It won't hurt you much,' and almost by suggestion will enable the patient to go through an examination, a setting or a dressing, that is extremely painful. Hart is different. He has plenty of courage and endurance, but his mind is never sluggish, and except for his ability to 'grin and

bear it,' pain would come with a refinement of torture. I think this a form of real bravery—real courage."

"I have looked at an X-ray plate of Hart's hand after some new break in a finger or a thumb, and smiled to myself. A surgeon not knowing the record of that hand might easily be led to believe its owner had suffered from chronic inflammatory rheumatism, so plentiful are the knots and the bumps at the joints. Yet the hands still are supple and he can deliver a real punch with either one."

A casual glance at the records show that in 1920 Hart had four ribs broken; in the same year his hand was mashed. In 1921 several fingers were cracked. In 1923 he broke a toe and last year his most serious injury was a fracture of the foot, a serious one, by the way, which required some time to heal. Other stars have broken bones—even women stars—but there are more or less exceptions. With Hart it almost is the rule.

In a reminiscent mood recently Hart told a few anecdotes concerning some of his injuries.

"One of the first bad breaks in my hand," he said, "came in a fight scene in a picture in which the script called for a fight in a tough joint where I had to clean out a bunch of local roughs. In these wholesale fights it always has been my custom to look my assailants over before starting to work. If they show indications of being real fighters, able to box to some extent, the scene can be made more realistic than if they were green hands. A novice will swing wildly and refuse to stand up under any degree of punishment. Also, in one of his mad swings he might succeed in getting in a punch that would put the star out of commission and spoil the scene."

"In this particular fight there was one chap who had to bear the brunt of the battle with me. There were to be special shots and closeups of our rough and tumble melee. I looked him over, saw his flattened nose and cauliflower ears and felt he'd be all right. I took him aside and started explaining the scene to him. 'Come right after me,' I said, 'and while you can pull your blows as much as possible, don't worry if you hit me. And, as you have to be licked in this scene, when I land the right punch and say 'Go' drop and stay down.'"

"He never said a word, but just eyed me with a cold and fishy stare. It worried me a bit. He was a tough-looking customer and I couldn't figure him. However, at it we went. He was up and coming, and all fight. I landed a couple of seemingly stiff blows, and all of a sudden a whirlwind broke loose. He came in with an evident intention of putting me out. I knew I had hit him, but I didn't think it had been hard enough to hurt. So I couldn't understand his aggressiveness. I cried 'Go,' some enemy had put him into the scene but he wouldn't quit. Then I thought to knock me out."

"I lost my temper completely at this thought and went after this man with everything I had. It was a real fight for a few seconds. The cameras were grinding away, and the director was delighted, of course. Then he saw something was wrong and just as he was about to rush and stop things, I landed a straight uppercut on the fellow's chin and sent him down to stay."

"Then they grabbed me. I was furious, but finally calmed down and ex-

plained. The director looked at the others, and then said, 'Didn't anybody tell you? That man's deaf as a post. He didn't understand your explanations; never heard you cry 'Go,' and so when it looked like a real fight he just went to it.'"

"I went to the lad and made him understand he was with friends, and an extra check made him feel all right, but I came out with a swollen face, a black eye, and two broken knuckles—but we had made a great scene!"

"The most unpleasant experience was when I had four ribs fractured. The episode required that I be tied to a tree by outlaws who were engaged in taunting me. The heroine, while apparently joining my captors in jeering me, came close to the tree, cutting the binding ropes in the back of the trunk, and between her outspoken abuse, whispered she would ride by on a horse shortly and that I must make the break for liberty and jump astride the horse as she dashed past."

"All went well—and when it came to the wild ride we had to substitute a cow-puncher for the heroine since she lacked the strength for the stunt of having me leap into the saddle behind her while the horse went by at full speed."

"The cowpuncher was fixed with a blonde wig and skirts and came by at express train speed. I made the jump all right, and we tore around the side of a steep bank on a narrow trail, at the right of which was a drop of hundreds of feet. Just as we rounded the turn in the trail we saw a low-hanging oak tree, one limb directly across the path. The cowboy yelled a warning, and did not slacken speed. He knew he could duck under the limb, but didn't remem-

An old "ordinary" bicycle of the vintage of the eighties had to be rounded up for Bill Hart's new screen production, "Tumbleweeds"—a United Artists Corporation picture. It is ridden in the wild rush for locations on the Cherokee Land Strip round which the picture centers. The ordinaries came before the safeties and had a big high front wheel and a tiny rear wheel. The best thing they did was to give the rider a "header" at frequent intervals.

C. Gardner Sullivan, who adapted "Tumbleweeds," Bill Hart's new photoplay for the screen, is one of the most successful screen authors in the world. To his credit are dozens of great picture stories and in title writing he has long occupied a position no one else could approach. His work is consistently fine and he is especially qualified because he has devoted years to the study of what the motion picture medium requires as distinguished from any other.

A man who has travelled over a greater part of the world has just presented to William S. Hart, famous western screen star, a Maori lucky figure carved in New Zealand green jade. The quaint curio is a rarity and is highly prized by Bill Hart, whose new production, "Tumbleweeds" will be seen next at the theatre. It is a United Artists Corporation picture.

ber that I had no chance to do so. I grabbed the cantle of the saddle and swung off. I went down under the horse's hind feet and got more kicks in the ribs in a minute than I possibly could count. I was hurt and I knew it. The pain was excruciating."

"There was no sleep that night. The next day I got to a nearby town after an automobile ride that I don't like to recall. The doctor felt sure I had two ribs broken and took an X-ray. The pain was such I couldn't go to my regular physician at Los Angeles. The X-ray plates were fogged, but the doctor didn't think it necessary to take another, for he knew two ribs were broken. He bandaged me tightly and I went back to work. I suffered acutely, but stuck it out for two weeks and managed to go through a terrific fight the script called for."

"My opponent in this fight was a good actor and a good scrapper. Knowing about the ribs, he kept aiming at my head and kept it rocking till I was dizzy. Finally we finished the scene, and I felt relieved, thinking I could go home and rest and get well."

"Then I learned the film of the fight was full of static and worthless; the scene had to be done over. I pulled myself together, fought again all night, and then—I was through. I simply couldn't have endured another experience like that."

"I got to Los Angeles, had an X-ray made, and the plate showed four broken ribs. That was more than two weeks after I had gotten hurt, and the doctor gave me a terrible raking over the coals. But the injuries healed, and in time I was all right again."

Bill Hart, whose production for United Artists Corporation, "Tumbleweeds," is now playing at the theatre, has virtually immortalized a Pinto pony. No star ever did such a thing as to feature a horse as his comrade and co-worker until Bill made the paint pony familiar to playgoers everywhere. When this was pointed out to him recently, Bill remarked: "Maybe so—if it's true, I'm satisfied. If anything I have ever done makes any man or woman a bit kinder to a horse or any other animal—I am happy."

William S. Hart, who appears at the theatre this week in "Tumbleweeds" has a fine ranch and Cal., where he goes for week end visits a charming ranch house at Newhall, to see the Pinto pony and other of his animal friends.

The first job Bill Hart ever had in New York was at a riding academy in Fifty-sixth street. Years later, he went to New York to make a picture and when he was taken to the studio of the company found it was the same old building that had housed the riding academy. "Some coincidence" observes Mr. Hart, who will be seen at the theatre in "Tumbleweeds" next This is a screen version of the novel by Hal G. Evarts and was directed by King Baggot. Barbara Bedford is leading woman.

**Scanned from the United Artists collection at the Wisconsin
Center for Film and Theater Research.**

**Digitization and post-production completed in the University
of Wisconsin-Madison's Department of Communication Arts,
with funding from the Mary Pickford Foundation.**

